All the News of the Stage

THE NEW YORK DRAMATIC MIRROR

APRIL 15, 1916 PRICE TEN CENTS

KHYVA ST. ALBANS

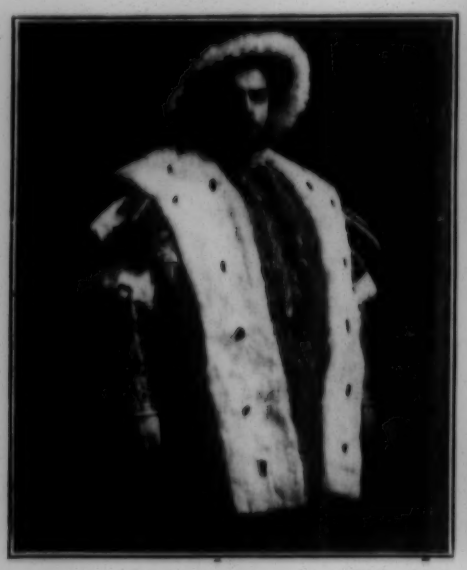
Drama — Vaudeville — Motion Pictures

SPRINGTIME THEATRICAL FANCIES

As the fascinating Evelyn who "would not quit her devilin'" in "Pom-Pom" Edith Day helps materially in the action of the story

Grace George as Lady Cicely in "Captain Braasbound's Conversion" becomes interested in Lewis Edgard, who plays Felix Drinkwater, a picturesque London coster

White, N. Y.



White, N. Y.

An opportunity is given on this page to take your choice from two representations of Henry VIII. The picture above shows Sydney Greenstreet as the King in "A King From Nowhere"

White, N. Y.

Jean Paurel (Leo Ditrichstein) in "The Great Lover" always welcomes the intermissions in his operatic performances, for then he can seriously make love to the new prima donna, Ethel Warren (Virginia Fox Brooks)

Here is given Lyn Harding's representation of Henry VIII in Sir Herbert Tree's revival of Shakespeare's play. Mr Harding's performance is recorded among the most notable of the year

White, N. Y.

While Squire Trelawney (Edmund Gurney) and Dr. Livesey (David Glassford) in "Treasure Island" examine the chest, Black Dog (Oswald Yorke) watches them through the window

White, N. Y.

Kate Merryweather (Jeanne Eagels) in "The Great Pursuit" seems to be getting the best of her father (W. Graham Browne) in a bantering scene

THE NEW YORK DRAMATIC MIRROR

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STAGE VERSUS SCREEN

By Robert Grau

THE motion picture art is creating new theater-goers for the spoken play from the millions of photoplay patrons who first became acquainted with the American drama through the lure of low admission prices. This is a theory no longer questioned save by the few of the older field whose perspective is befogged, who are unable to grasp the significance of the constantly increasing affiliation between stage and screen folk.

No one is so foolish as to deny that up to three years ago the motion picture vogue with the people was the cause of disastrous conditions in theaterdom, but this was mostly due to a reluctancy on the part of theatrical managers and producers to recognize the influence of the cameraman. Not until an intrepid erstwhile exhibitor, Adolph Zukor, conceived the idea of enticing the world's greatest players to bestow of their genius for the magic screen was the embargo against actors changing their environment lifted.

With rare discernment Mr. Zukor invited Daniel Frohman to join him in a movement more vital than any recorded since that day in July, 1896, when the Lumiere Cinematograph was first revealed to an amazed audience at the Union Square Theater in this city.

It was Mr. Frohman himself who first predicted better plays for the stage and larger audiences in attendance as a direct result of a photoplay era which has influenced playwrights to a greater simulation of realism, despite the limitations of a four-walled playhouse as compared with the vast resources of the photo-playwright, with all the world for his stage.

The most successful play of the last five years, "On Trial," was written by a mere youth who had acquired a knowledge of the technique of the silent drama. He wrote the play backwards, utilizing at every turn the maze of phenomena which obtains in the film studio. This young man was merely the first to see the light of his calling. Now almost every play presented on Broadway is invested with motion picture realism, and the players are taught to act naturally by stage directors who now prod the actors to suppress theatricalisms, emphasizing the importance of emotional expression. The result is to be seen these days in the intensity of dramatic action and restraint of exaggeration in portrayals on the stage. Naturally with eighty per cent of the best known players acting before the camera instead of audiences, the influence of the studio environment finds expression when these players again face the public from the stage of a playhouse.

But the greater factor in enticing the photoplay public to the box office of the so-called legitimate theaters has come from a desire to see in the flesh the distinguished artists over whom they have raved on the screen. This is so true that there is no longer any hesitancy on the part of even the most celebrated of stage stars to answer the siren call of the infant art.

Geraldine Farrar refused a fortune to appear in the vaudeville theaters, because she believes such a move on her part would be merely a sacrifice to the altar of mammon. The diva does not pretend that she was not influenced by financial considerations when she hearkened to Mr. Lasky who was aided by David Belasco in the effort to persuade her, but she does insist that the goal of appearing before all the world practically simultaneously was the most compelling lure of all. Moreover the greatest of all "Carmens" believes that her following in grand opera will be vastly enlarged, that many who see her act the roles which gave her fame will later on wish also to hear her sing.

There you have the very essence of the writer's viewpoint as to existing relations between stage and screen. Had Miss Farrar capitulated to the call of vaudeville, the impresarios who pay her something like $2,000 a night would have protested. Not so, however, when she decided to accept the Lasky offer. Why? Because these impresarios know that the aftermath of immortalizing the Farrar portrayals on the screen will be wholly constructive. They also know that the motion picture's sister in scientific achievement, the phonograph, greatly increased the diva's drawing power. So we heard no protest from 40th Street and Broadway.

Mrs. Fiske has always refused to appear in the vaudeville theaters. Yet she was one of the very first to add luster to the screen with a portrayal of "Tess," which will endure for all time.

It was James K. Hackett who first proclaimed that he had immeasurably added to his public following through his success in a picturized version of "The Prisoner of Zenda." Never in all his long and unexampled career did Mr. Hackett draw such large audiences as when the following year he again appeared on the stage.

It is true, however, that but a small portion of the famous stars of the stage make the excursion to the film studio with grace and dignity. Nevertheless, the number to appear in more than one film production is increasing. One may name a dozen men and women who now divide their time about equally between stage and screen, not one of whom but is grateful for what the infant art has meant to them artistically as well as financially.

The pessimists are predicating disastrous conditions in filmdom because of what they call an exhaustion of the supply of stars, but they forget that not a few of the public's idols are already permanently intrenched in the hearts of the photoplay public, while others demonstrating their fitness are engaged for indefinite periods in the model stock organizations which are now the order of the day in not a few of the larger studios.

The day is, indeed, near when the producer of photoplays must need reckon with the decreasing supply of stars. Particularly will this condition be in evidence with those producers who seek the name and fame without regard to the celebrities' adaptability to the drama of silence but such a condition is the result of mere madness of the moment—wholly temporary.

We must not forget that the greatest minds associated with all that is best in the theater are now enthusiastic converts to the new art. Men and women of great thought are just beginning to be attracted to the film environment. From them will come a new literature for the screen—a literature all its own. Original photoplays written with the screen alone in mind will be presented with ideal rather than all-star casts.

With the aspect of photoplay production changing as the infant art marches on to its final goal, we can be certain only that the productivity of the screen will always be contributed by graduates of the older field of entertainment. Moreover, long before the supply of famous names is exhausted, the more vital era will be ushered in when the great actors of this generation have passed on; then our children and their children will enjoy their artistry immortalized in the second decade of the twentieth century.

SHAKESPEARE'S FIRST THEATER

In connection with the tercentenary commemoration of Shakespeare's death, it is interesting to recall that when Shakespeare first began to be interested in the drama there was not a theater in England. Small companies gave their performances in inn yards, and more important ones in the guildhalls or in the mansion of some nobleman. According to the *Christian Science Monitor*, John Burbage, who was a carpenter and joiner as well as an actor, conceived and built the first English playhouse. It was called The Theater, and stood just outside the limits of Shoreditch.

Puritan preachers bitterly opposed the project, but Burbage was persistent and the theater was completed in 1576. For twenty-one years Burbage managed the theater, though with small financial success. It is said that Shakespeare gained much of his knowledge of the stage in this playhouse. In 1597 the lease of the land on which the theater was built ran out, and the landlord refused to renew it. Much controversy followed, and finally the theater was torn down and re-erected on another site. It was completed in the spring of 1598 and named the Globe. It was built mainly of wood and had a thatched roof.

Shakespeare, it is related, was closely identified with the affairs of the Globe, and there some of his greatest plays had first or notable productions, among them "Henry V.," "Much Ado about Nothing," "Hamlet," "Othello," "Macbeth," "The Winter's Tale" and "Henry VIII." The daily receipts at the Globe probably averaged about fifteen pounds, or $75, a day.

Young dramatists who complain of the difficulty in getting their plays presented would do well to consider those days when, with no theaters and with the stage and all pertaining to it held to be of doubtful respectability, Shakespeare and his friends surmounted all difficulties and produced plays that have never yet been equaled. The real trouble is that the demand for good plays far exceeds the supply, and mediocrity is encouraged. If American managers should resolve to bring out only three new plays a year, it is quite probable that they would far surpass the contemporary output.

MADAME CRITIC

"JOHN Barrymore in a tragedy!"

Such is the amazed comment of the town at present. And when you mention this gifted young actor in his new role, you will speak of him as "John," not "Jack." The latter name belongs to the light-hearted, handsome, well-dressed, perfect-mannered young men whom John used to play. And Jack suited them all to perfection. But not now. Instinctively calling him John lends a new dignity. Popular he has always been with both sexes, and his worst enemy could not deny his ease and cleverness; but now—he has opened up a new path in his art and is following it straight to the sun. This, too, regardless of all possible criticism of his stepping aside from light comedy for the other extreme.

Few players have been able to accomplish the transition with such facility. Formerly it was the custom to place as many obstacles as convenient before one who aspired to a different line of work. And often such ambitious ones struggled against steel barriers. They were not permitted by their admirers to act anything but roles similar to those in which they had first become known. Somehow, for Mr. Barrymore to bridge successfully the chasm has seemed an unusual feat. We were surprised that he should wish to appear in a tragedy.

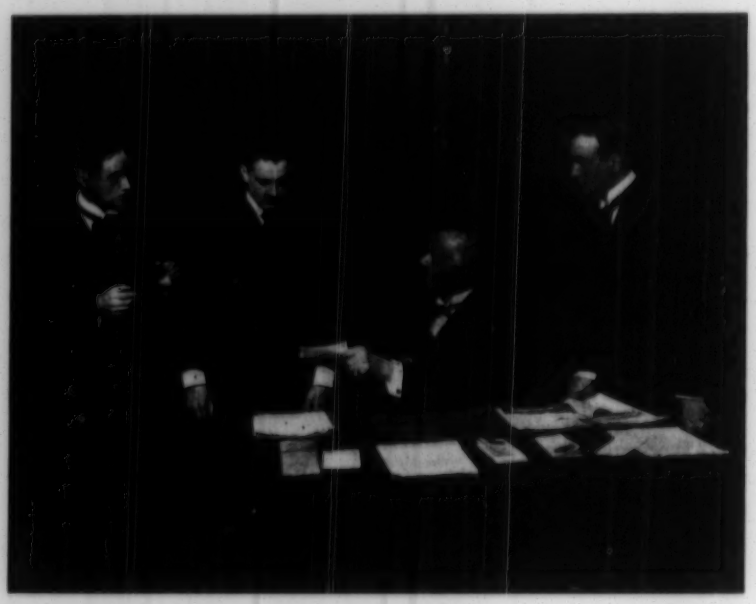
In "Justice" there is no strained attempt on his part to convince the audience that he has left comedy temporarily. Everybody knows this very soon after his first scene. I must admit that it was with some curiosity I watched him progress from act to act. "How long can he keep this up?" I wondered, as I afterward learned others were wondering. But, after a while, one forgot that he had ever been a comedian and became absorbed in the mental torture of the poor clerk. Ave John! Vale Jack! "A truly remarkable performance," said the severest critics. Mr. Burns Mantle seemed to think that the clerk should not wear the look of a criminal when he makes his first appearance, but Mr. Alexander Woolcott defends this, claiming that the young man was underfed, over-worked and so on; besides, he was no crafty thief and his guilt was written on his face when his employer summoned him for an explanation. "Justice" is a play which leaves a deep impression and Mr. Barrymore's performance will haunt the best of us. "Justice" should prove as great a sermon in its individual subject as is "Everyman." There is no popular appeal in it, no sop to what the public wants, no attempt to gild over this or that character, nor to make the prison officials the brutes to which we have been made accustomed by most playwrights. It teaches a great lesson. When people talk about uplifting the stage, they usually have some literary aim, but "Justice" is human, not theatrical, not written for literary effect. Every man, woman and child should see it for the good it will do.

When the second act showed a court room I felt a resentment against Mr. Galsworthy. We have been surfeited with court scenes and without exception they have all been written and staged primarily for dramatic effect. Not so with "Justice." You soon forget that you have attended so many trials before, for in this scene you become one of the people listening to the case. There are no spot lights thrown on the important characters. Soft-shaded lights stand on the tables and are lit as the day fades. To Mr. C. Iden Payne is due the credit for the detail which has made the perfection of this scene. Do you recall the time when David Belasco delighted us with the scene in front of the big dry goods shop on Twenty-third Street in "The Auctioneer?" For a long time, we talked about the manner in which people passed, stopped and chatted, looked into the windows and went into the store. Such natural behavior by "extras" had not been done before while a big scene was under way.

I thought of "The Auctioneer" when I watched the movement among those figuring in the trial scene. Different court officials and visitors came and went, brought messages and whispered them to others, sat down, got up, in fact, did exactly as people in a court room would do. And all this activity in no way detracted from the importance of the main characters or interest in the dialogue. The usual command of the stage manager is that minor characters shall not move a hand or so much as look in a different direction, for fear of attracting attention from the principals. But all this becomes old-fashioned in the management of the many people in the court of "Justice." It is wonderfully done.

How easy it would have been to provide the expected "happy" ending for "Justice." The poor clerk's employers are willing to take him back for a fresh start, but, no, Mr. Galsworthy was consistent to the end. He must know the value of that cry from the box-office, "send everybody home smiling," but it did not tempt him, for which we are grateful. It is high time that a few courageous playwrights formed resolutions to depart from a mistaken notion of what the public wants. Give the public a few pages from real life in the shape of plays and it will not be long before we will scorn the artificial, final direction, "bring the curtain down on the man and woman in each other's arms." This sort of ending has become dreadfully monotonous. "America must have a happy ending," remarked a noted English dramatist last season, "so when my play is produced there I shall change the end and give them what they want." And he did. Europeans look upon us as children who must have our fairy tale. But Mr. Galsworthy has treated us with dignity, and we should be grateful for the compliment.

As for that new firm, Williams, Corey and Riter, if they keep on in the way they have begun, we may expect great things. Their two productions, "Erstwhile Susan" and "Justice," have set a high standard. These three young men have read much, traveled much and know the stage both out front and back. They are dauntless, and their shields are bright and shining. We need them on the dramatic field.



White, N. Y.

JAMES HOW, THE SOLICITOR (HENRY STEPHENSON), IN "JUSTICE," CONFRONTS FALDER, THE CLERK (JOHN BARRYMORE), WITH A FORGED CHECK. THE SENIOR CLERK, COKESON (O. P. HEGGIE), AND WALTER HOW, THE YOUNGER PARTNER (CHARLES FRANCIS), LOOK ON WITH INTEREST.

I am quite sure Augustus Thomas never wanted to be a soldier. In that fascinating play of his, "Arizona," one line has never escaped my memory. I believe it was an old sergeant who remarked "It's a dog's life in the army." Of course playwrights often make characters say things with which they themselves do not agree, so we must not always judge the author by his dialogue. In "Arizona" there was an army atmosphere which was most interesting and in no sense served to dull the popular notion that to be a soldier was something worth being. But in "Rio Grande" we are impressed by the deadly monotony of the existence. It isn't the troopers who make you feel this, but the officers. Of all the deadly, undesirable places, an army post on the Texas border is pictured as first choice, although some reference was made to Leavenworth and a few other places. The first acts dumps one right down in the midst of dust and heat and discontent expressed in dead level military tones. I do not know what Mr. Thomas's views on preparedness may be, but after seeing his latest army play, somebody ought to get busy and put some spirit into the service and remove some of the causes of complaint. There was snap and go about "Arizona," but "Rio Grande" makes one think our army a very lifeless sort of affair, neglected by the administration, underfed and underpaid, a place where no one with two grains of sense or ambition would ever want to be. So I say that I am sure Mr. Thomas never wanted to be a soldier.

His atmosphere of the Texas border must be true to life, for he consulted with a number of army officers to whom he gave credit on his opening night for their military supervision even "down to the buttons." "Rio Grande" should prove a sure cure for any youth who thinks of wanting to go to West Point, for someday after he leaves the beautiful Point he is bound to land somewhere on the Rio Grande or out in the Philippines and then—Lord help him. The War Department can certainly learn a lesson or so from Mr. Thomas's play.

Military glamor is completely lacking in "Rio Grande." Plain khaki is not alluring, and when the troops ride away to fight the Mexicans we experience no particular feeling. It is plain duty that calls them.

A splendid cast gave us joy. I hardly knew Richard Bennett in his role of the tender-hearted Colonel. Mr. Bennett is an actor of whom we are proud. His characters are never Bennett, but the persons they are supposed to be. You will love him as the Colonel. Frank Campeau is once more "a dirty dog." Oh, if they would only let him be "a real nice man" just once. But no dog could be dirtier than he makes his villain. Then there is Calvin Thomas the manly, young Lieutenant who plays well an ungrateful part. Those artists, Robert McWade and Amelia Gardner, kept us laughing at their domestic repartee. Lola Fisher did beautifully in a lachrymose role. How many young girls of her age and inexperience could pine and weep in the leading lady's part for four acts and get away with it. This young girl must be given credit. Never once was she artificial. "Rio Grande" is an interesting play with two morals, "Don't go in the Army" and the other, "If you do, be sure you leave your heart at home, else its bound to get you into trouble."

MARIE B. SCHRADER.

GALLERY MAXIMS

If managers want to fill the gallery, they must get rid of the gallery questions: "What did she say?" "What did he say?" "What was that?" The sooner the gallery does not have to ask these questions, the sooner the manager can enter the seventh heaven and remain.

Why does horse-play appeal to the gallery? Because it is the best they can get out of a play. This answer, on its face, questions the gallery's intelligence; but, "face value," and "it is not all gold that glitters," are twins.

The intelligence of the gallery is on a par with the orchestra, with the difference, that the orchestra sees and hears a play, while the gallery only sees a play. It is absolutely impossible to see the spoken word, and as the gallery can only hear one line out of four that is spoken, why it goes to the movies to see action and horse-play at reduced rates. Get your gallery to hear every line spoken, and in unrefined slang, you can put it all over the movies.

"What did she say?" "What did he say?" "What was that?" are questions asked and unasked all over a gallery, from rise of curtain to its fall. It would be much better for the bright line, that the gallery has not heard, and in that way misses fire, if it had not been spoken at all, for it only interrupts the joy of life. And in a play of action, words are always necessary to explain some point of the action, and when the gallery does not hear the words, how can one expect it to appreciate the action or play.

Total.—The gallery loves bright lines that it can hear; and action that it can understand and see.

F. KLEBER.

GREENSTREET-HARDING.—Sydney Greenstreet, the Henry VIII of "A King of Nowhere," and Lyn Harding, the Henry VIII of Sir Herbert Tree's production, are very anxious to see each other in their respective interpretations of that interesting royal personage. Mr. Harding represents Henry still in the power of his glory, every inch a king, while Mr. Greenstreet's Henry is in the last year but one of his life, when Henry had degenerated considerably, his wit turning to buffoonery, his former gallantry to vulgarity. Both Mr. Greenstreet and Mr. Harding have copied their make-up chiefly from the Holbein portrait of Henry.

Personal

BARNES.—T. Roy Barnes, who is appearing in "Katinka," has bought the property consisting of twelve acres, adjoining his estate at Baldwin, Long Island, formerly owned by Mr. Henry of the Carnegie Steel Company. Mr. Barnes lost his house by fire not long ago, and being fond of the location, started to rebuild. Learning that Mr. Henry's estate was in the market the property at once changed hands. The estate comprises a ten-room house, a windmill, a rose garden, an additional garage, a granary and a lake.

BOYKIN.—William Boykin, late Mirror correspondent in Jacksonville, Fla., and more recently a member of the American Academy of Dramatic Arts, has been engaged to appear in the Drama Society's production of "The Tempest." Mr. Boykin was a student of law at the University of Virginia when he decided to take up the theater as a profession.

McClure, N. Y.

MARJORIE RAMBEAU,

Who Will Appear Next Fall in a New Play by Her Husband, Willard Mack.

BROCKBANK.—Mr. Harrison Brockbank will shortly produce for vaudeville a new Scottish operetta entitled "Jock o'the Heather" with original music composed by Herman Finck, the well-known conductor of the Palace Theater, London. This will be an elaborate production with a special scene depicting the wilds of the mountains in Scotland. The costumes will be very picturesque, as the action of the operetta dates back to 1750, the days of the Freebooters. The cast will include one lady, who must be a good vocalist and a good actress, and there are three male characters, of which Mr. Brockbank will play the lead, Jock o'the Heather. There are four musical numbers in the operetta and a very clever introduction. He will have two songs to sing and a duet with the female character.

CHAMBERS.—C. Haddon Chambers, the English playwright, who passed most of the winter in New York, sailed last Saturday for England on board the *Nieuw Amsterdam*.

COHAN.—Josephine Cohan (Mrs. Fred Niblo), who has been ill for several weeks at the Hotel Belleclaire, Broadway and Seventy-seventh Street, is recovering.

COOK-HANSON.—Gladys Hanson, the actress, who was last seen in New York in "The Ware Case" at the Maxine Elliott Theater, and Charles Emerson Cook, well known publicity representative, were married Wednesday, April 12, in Atlanta, Ga., at the home of her father Col. Peyton Harrison Snook. The ceremony was performed by the Rev. Stephen H. Roblin, of the Harvard Church, Brookline, Mass., a lifelong friend of Mr. Cook. The couple will return immediately to New York to fulfill important engagements, postponing their honeymoon until the summer when they will spend several weeks in Colorado and the Rockies.

EWERS.—Since the outbreak of the war society circles in New York have been delighted with the presence of Mr. Hanns Heinz Ewers, the German poet and leader of the young romantic school, who has been marooned here. One of his war poems was circulated among the German soldiers in the trenches by hundreds of thousands of copies by special order of the Kaiser. The other day the genial author, who has won a host of friends here, received word that his opera, "The Dead Eyes," has scored an unqualified triumph in Dresden. The score was composed by Eugene D'Albert, composer of "Tiefland," and is said to be a most brilliant work. The book deals with the life of a young blind girl in the days of Christ, who is married to a man she loves devotedly and whom she believes to be possessed of all the charms of person of an Apollo. In reality the husband, who loves her as ardently, is a deformed being. She is among those whose sight is restored by Jesus and without his knowledge, she detects her husband's deformity. Rather than let him suspect the truth, she stares into the blazing sun and is again stricken with blindness, and settles down by her husband's side, leaving him in ignorance that she has ever gazed upon handsomer men. Mr. Ewers is improving his stay here by delivering a series of lectures at private homes on literary topics.

MARCELINE.—Marceline, the famous Hippodrome clown, who was the Pierrot of the spectacle which opened the big playhouse ten years ago, will return for a single performance when the tenth anniversary of the playhouse is celebrated on Sunday, April 16. Marceline is now the proprietor and manager of a restaurant in West Thirty-eighth Street.

SCARBOROUGH.—George Scarborough, author of "The Heart of Wetona," has gone to the Mexican border as an agent of the Federal Secret Service. He expects to gather material for a new play while engaged in his work. Mr. Scarborough was in the Government Secret Service for a number of years before he took up playwriting.

WARD.—Genevieve Ward, the actress, celebrated the eightieth anniversary of her birth on March 27 in London. She is playing, at present, a prominent part with Sir George Alexander in "The Basker" at the St. James Theater. Miss Ward, who in private life is the Countess de Guerbel, was born in New York City. She began her stage career as an opera singer, making her debut at Bergamo, Italy, in 1855. She made her first appearance on the stage at Covent Garden Theater in 1861 as Maid Marian in Macfarren's opera of "Robin Hood." Returning to America in 1862 she made her first appearance in New York at the Academy of Music on Nov. 10 of that year as Violetta in "La Traviata." Her debut on the American dramatic stage did not take place until 1878 when she played Jane Shore in the play of that name. She has appeared in many parts during her career. She is probably best known in this country for her performance of Stephanie in "Forget-Me-Not," a role which, by the way, she has played over 2,000 times, in all parts of the world.

WHY I GO TO THE MOTION PICTURE SHOW

By Arthur James.

There are a great many reasons why I go to the motion picture show. To begin with, I can sit at ease in a comfortable seat and see before my eyes the whole great world pass in review. I can see the Turk at his mosque, with his arms stretched toward Mecca, the explorer battling against the might of ice and snow, the Arab on the burning sands of the Sahara, the mighty trees of California, the black-skinned native of the tropics gathering cocoanuts and fruits, the beasts of every jungle and forest and plain, the fish of all the waters of the world, the marvels of nature, the wonders of savagery and civilization.

I go to the motion picture show because as a common man, I can learn more of science than from the reading of countless books, or by months of travel, or from courses of lectures delivered by whiskered savants whose technicalities confuse rather than inform.

I go to the motion picture show because it repeats for me the great events in history. I can live in the times when the crucial scenes were enacted and escape centuries of commonplaces. I can see Babylon totter to its fall. I can be one with the kings of Egypt, and watch the building of the pyramids. I can march with Cæsar and his Roman hosts, and be a spectator with the throng at the Circus Maximus. I can follow the lion-hearted Richard against the Saracens; I can see Alexander in his greatness, Napoleon in his pomp and in his exile, I can be at Bunker Hill and at Manila Bay, at Port Arthur, and at Portsmouth and with the master fragments of the world's events I can construct a living history that will be with me forever.

I go to the motion picture show because it brings to me from every land and every people in the world the things that are tremendously interesting, the vital things that make for progress, the picturesque, the bizarre, the unique, the strange, the beautiful, so that I can enjoy the ripened fruits of energy, enthusiasm, ability, wealth, and art.

I go to the motion picture show because I can see the master dramas of all time done better than their authors dreamed. I can see the great fictions brought to life and enacted rather than told. I can experience the tremendous and appealing griefs, mourning with the stricken and sorrowing with the bereaved to my soul betterment.

I go to the motion picture show because I can laugh at the comedies—old and new, the hurly-burly, and the gracious, the slapstick and the subtle, until I am refreshed and made anew and better for it.

I go to the motion picture show because it is a great magician whose wand makes dreams into living facts, and facts into splendid fancies; because while greater than the spoken drama it is not at war with it, while mightier than the written story it does not encroach upon its dominions.

I go to the motion picture show because it is the greatest work of man, great as an educator, as an influence to better things, as an entertainment beyond comparison, as a wonderland of truth and fiction, of tragedy and mirth, an all encompassing, international avenue wherein all peoples of all tongues may walk side by side and understand.

I go to the motion picture show because it constantly grows better in its art, finer in its grasp of human things, greater in its appeal to the heart and mind, mightier in the splendor of its themes and loftier in its ideals; because it comprises the sum total of human achievement and brings it all where I can reach out and feel and know it.

I go to the motion picture show because it gives me science, history, drama, and comedy, because it brings me dreams and facts, and brings them to me alive as I sit comfortably in a seat that cost no more than the tariff on a good cigar.

Clinedinst, Washington, D. C.

LENORA NOVASIO,

Playing a Prominent Part in "The Princess Pat" on Tour.

ARCHIE BELL, the Globe trotter and dramatic critic of Cleveland, sails on the *Empress of Russia* next week for the summer in China, and writes a note to his MIRROR friends to say *au revoir*. He expects to come back in the autumn after what he promises to be the greatest trip ever, to Korea, Manchuria, the Philippines, and very likely back over the Trans-Siberian to St. Petersburg, and around the ball on which we live.

ROYCE.—Brigham Royce, who has been ill at his home in Baltimore all winter, is again in town. Mr. Royce has been well known to the New York stage for twenty years. Among the Broadway productions in which he has figured and has created leading parts, are James K. Hackett's "Prisoner of Zenda" (Black Michael); "Rupert of Hentzau"; "Don Caesar's Return" (King of Spain); "The Crisis" (Clarence Colfax); and with William Collier in "On the Quiet" and "The Dictator" which he played in London 1905. Other engagements include "The Scarecrow," with Robert B. Mantell as Cassius in "Julius Caesar" and as Claudius in "Hamlet"; with Edith Wynne Matthison in "The Piper," in Philadelphia. Mr. Royce put on the first al fresco performance ever seen in San Francisco at Sutro Heights in 1897, the play being "As You Like It" with Rose Coghlan as "Rosalind." His permanent address is "The Players," 16 Gramercy Park.

ST. ALBANS.—Khyva St. Albans, whose photograph is represented on the cover of this week's MIRROR, is a young actress destined to go far in her profession, provided talent and charm are the theatrical assets that tradition has pictured them. She made her debut on the professional stage last November as Juliet in the David Chanler Company's revival of "Romeo and Juliet," and commanded widespread admiration for her performance. Miss St. Albans will shortly appear in a modern play, the premiere of which, it is expected, will take place in Chicago.

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"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican.*
Our Authoritative Contemporary, "The Dramatic Mirror."—*New York Life*

TREE TO NEGRO PLAYERS

BRUTUS and CASSIUS and their co-conspirators had killed CAESAR. The populace was in tumult. CASSIUS seeks to quiet the mob. In his address, according to SHAKESPEARE, he said:

"How many times shall this, our lofty scene, be acted
O'er in States unborn and accents yet unknown."

The prophecy was fulfilled long ago. But Sir HERBERT BEERBOHM TREE is the first white actor to stand in the presence of a company of negro players, in a theater for that race, who are about to enact a Shakespearean play, "Othello," SHAKESPEARE's only colored character—in the opinion of Sir HERBERT, the greatest gentleman SHAKESPEARE ever drew.

Sir HERBERT was the honor guest one Sunday night recently, of this negro company that has its playhouse in the upper end of Manhattan. Outside of their own people, few in this city know that there is such an organization. The management has not wo ed that publicity which is the delight of the Caucasian producer and director. We do not know exactly when the negro race in this city first encouraged a thespian organization by its people. But why is the playhouse called the Lafayette? Why not the Lincoln? If not that, why not the Othello?

The intention of the Lafayette company to produce Shakespearean plays during the tercentenary year, and the presence here of Sir HERBERT TREE, prompted the Lafayette thespians to invite Sir HERBERT to their theater. As the law in this State "prohibits" a production in stage costume on Sunday, the Lafayette management, following the Caucasian trick, billed the TREE evening as a "saced concert." And to make good the billing, a glee company was put on. The warblers were doing their "stunt"—that's what white actors would call it—when Sir HERBERT entered the house. It is to the credit of the Lafayette Glee Club that it went to the wing when the guest of the evening appeared. The average glee club, when in action, usually has to be chased off before it wants to quit. Sir HERBERT, however, gracious man that he is, had no desire to molest the programme, and at his request, the glee club was "induced" to come back, and one of the club rendered a solo. Before this incident, when the leader of the orchestra saw Sir HERBERT coming down the aisle, he sawed the air, down, right, left, up, and his musicians played "God Save the King."

We assume that when Sir HERBERT is granted an audience before His Majesty, this incident will form a part of the conversation. Sir HERBERT's address was in the best taste. He looked earnest when he told the players that it would please SHAKESPEARE if he could know that "his works were being played by your people."

At the conclusion of the address, EDWARD STERLING WRIGHT, who is to play the title role in "Othello," read the accusation scene in the drama. The fact that Mr. WRIGHT had to read in "ordinary clothes," as the reporters put it, did not mar the occasion.

Sir HERBERT will never forget the night, the time, the place. He will have something to tell when he goes home that no English actor, nor any other, we believe, has told. The MIRROR congratulates Sir HERBERT, and the Lafayette players who had the distinguished actor for their guest.

FACTS LITTLE KNOWN

An Actor Institution Which Serves as a Model for Others

It may seem strange, yet nevertheless it is true, that after more than thirty-five years of its existence much of the grand work of the Actors' Fund of America is but superficially known beyond its own confines. This lack of information could be, to a large extent, explained but not extenuated.

According to its charter, the society might legally have limited its benefits to caring for the sick and burying the dead; but so diverse have been its dispensations that the appeal of every deserving applicant was granted, when possible, irrespective of position, nationality or creed.

This association began its career in 1882, with a capital of $40,000 obtained through benefits and donations. The sum of $14,000 was expended during the first fiscal year; for 1914-15, $76,843.72; between 1882 and 1915, more than $1,500,000 has been disbursed. The income has never averaged more than fifty per cent of the outlay, which lamentable fact has kept the loyal and able trustees strenuously striving to preserve the integrity of the most liberally, scientifically and economically conducted philanthropic society that ever did, or does, exist. No trustee has ever received financial remuneration; every officer is a trustee.

Space will not permit individual reference to all the directors, but the below quoted words from a speech of the president, Mr. Daniel Frohman, may safely be regarded as indicating the sentiment of the entire board: "I have served the Fund as secretary, trustee and president during twenty-nine years, and I hope I may continue to serve it in any needed capacity for the remainder of my life." Mr. Frohman has never retired from the presidency.

The association has dependents in and out of various institutions in different parts of the country. In this vicinity the first in importance is the Actors' Fund Home, an establishment which has frequently been described in various publications yet it is here apropos to state that the conditions there for receiving and entertaining its guests are more considerate and broad minded than those of any so-called existing institutions. No payment is exacted for admittance; no toll is ever taken. Personal property possessed on entrance, or acquired thereafter, may be retained at option, and bequeathed to whomsoever the guest may elect.

MR. F. F. MACKAY, a retired eminent dramatic actor, for many years a member of the Fund, the chairman of its executive committee since 1904 and second vice-president from 1908, at the thirtieth annual meeting of the order, spoke in part as follows: "Since the Home opened we have had four superintendents. You may think that remarkable for so short a time, but the trustees of this Fund are determined that the Home shall be carried on like a home and not a prison; and that every man and woman there, who has earned the right to your charity shall be called a guest of the theatrical profession. The executive committee investigated, and found they were not so treated by those superintendents, and you may rest assured that their sympathy is with the actor."

Rule 2 of the Home contains this enjoinder: "The superintendent shall, by kindness, endeavor to make the Home a place of contentment and happiness."

There are charges of the society who have ailments which render them ineligible to its own Home and yet admittable to other institutions, one of which is the Brunswick Home, Amityville, Long Island, N. Y., where, as in the Actors' Fund Home, each single guest is afforded a separate room, light, airy and well furnished. There are no mentally afflicted persons here. The administration is excellent; tranquility is considerately and psychologically studied and strictly observed. The hall carpets are well lined and those of the stairs thickly padded; the shoes of the night watchman are provided with rubber soles and heels, so that in his rounds the sleepers may not be disturbed. Cleanliness is perfect and constant.

Patients with permanent or semi-permanent physical ailments are located in the Home for Invalids at Third Avenue, between 181st and 184th Streets, New York City. Here several of the Fund's cases occupy single rooms.

At Union, Union County, N. J. (a short distance from Elizabeth), is the colony known as The Self Masters, to which the association consigns a certain class of subjects and where mind is trained to overcome matter. Here no medicines are used. Rehabilitation is effected through example, kindness and moral suasion. When the sought-for cure seems assured the patient, regenerated, his manhood and self-respect restored, returns to the world, capable of resuming his professional career. At Self Masters all the vegetables consumed there are raised on the grounds. Cows are kept, and no adulterated milk is ever served.

It may appear almost unbelievable, but of the many thousands comprising the theatrical calling, there are but three of its representatives at this sanitarium, and they are progressing quite promisingly. Certain conditions that affected the actor some forty years ago are now entirely eliminated. There are at present no resident dramatic stock companies as of yore, wherein the prominent male members deemed it incumbent to cultivate lay acquaintances in the endeavor to insure good receipts at one annual benefit or more and thus they exposed themselves to temptations that otherwise might have been unknown to them. The Thespian of today possesses a profitable knowledge of physiology and realizes what the transgressions of nature's laws may entail. Theatrical managers of this time would not tolerate intemperance in their business. They now never have occasion to pass judgment upon such a condition.

It is quite erroneous to presume that very many of those who compose the public amusement community become indigent through improvidence. Large salaries are very rare, and sometimes the shortness of a theatrical season makes even such salaries average very small. The business is precarious, not alone financially but mentally and physically, and through severe itinerancy there is much exposure to hardship.

Many actors are of education, high instincts, religious sentiment and practice. They ever respond to the call of charity, be it in behalf of church or state, native or alien. There is no appeal that should strike a deeper note of altruism than that in behalf of those who are ever so alert and willing to extend the helping hand to others.

The Actors' Fund of America is not only a blessing to the public amusement profession, but an honor to this nation, and a peerless model for others. There is now a propaganda being publicly promoted, known as "The National Campaign to endow the Actors' Fund of America," which purposes to raise, by popular and other subscription, one million of dollars, with the object of endowing the Fund and so saving it from disintegration, thereby assuring its salvation and permanent future existence. The expense of this work falls heavily upon the Fund and will considerably reduce any resultant sum, but it is hoped that the surplus may prove a splendid foundation for its permanency. There are many men and women in this vicinity alone who (singly or collectively) without personal inconvenience, could individually, within twenty-four hours, guarantee this endowment and so fill thousands of hearts with joy, dispense with further outlay and anxiety on the part of many, and create in the donor's mind the sublime gratification that a great good deed has been done. If one person cared not to do this act, there could be a combination formed of wealthy philanthropic ladies and gentlemen, and so effect the greatly required desideratum.

William Shakespeare wrote: "One touch of nature makes the whole world kin," and as this campaign is a nation wide effort to enlist the hearts of all the people in aid of the great cause, it is hoped that every one, men, women, boys, and girls will send contributions according to their means, to the Actors' Fund of America, Longacre Building, Broadway and Forty-second Street, New York City.

PITTSBURGH DRAMATIC READER.—Your letter concerning Alice Fleming was ignored, because the information you desired had to do with her private life, and it is clearly stated at the head of the next column that all such questions will be disregarded.

C. A. C., New York city.—The seating capacity of the following theaters is: The Astor, 1,133; Criterion, 823; Century, 2,906; Hudson, 1,177; Metropolitan Opera House, 3,366; New Amsterdam, 1,702; Republic, 1,000; and Shubert, 1,400.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.]

M. G. F., St. Louis.—We have no record of the play, "The Amulet."

ADMIRER, Philadelphia.—We do not know where Adra Ainslee is at present.

B. G. D., Roselle Park, N. J.—The N. Y. *Clipper* has a department devoted to burlesque news, and a list of burlesque dates ahead.

H. R. S., New York.—Conway Tearle is no longer connected with Grace George's company. It is rumored that he will soon appear in motion pictures.

DONALDSON & CO., Kansas City.—We have tried to locate Mr. F. C. Thomas, but have been unable to do so. The New York offices of the Orpheum Circuit have no record of him.

VERA FISHER, Larchmont Manor.—There has been no definite announcement concerning the future plans of Hazel Dawn. Your other question can not be answered as it is of a personal nature.

P. C. S., Springfield, Mass.—We would advise you to apply to the manager of some musical comedy that plays your town, or to write to the managers who produce musical comedies, in New York, stating your qualifications.

F. L. S., Bethlehem, Pa.—Ann Murdock played with Robert Edeson and William Gillette, was in stock in Union Hill, N. J., appeared in "Excuse Me," "A Pair of Sixes," "A Beautiful Adventure," and in "A Celebrated Case." We have no record of the plays that George Edward Reed has appeared in. Thank you for the information you enclosed.

TOR DE A., Pas de Calais, France.—1. Mr. Arnold Daly is now appearing in a revival of "Beau Brummel." Daly achieved his first success playing Chambers with Frank Mayo in "Pudd'nhead Wilson," and attracted attention in numerous comedies, including "Are You a Mason?", "When We Were Twenty-One," "Secret Service," etc. Was one of the first to introduce Bernard Shaw to the notice of American playgoers and did much to popularize the author in "Candida" and "You Never Can Tell." Founded the Theater of Ideas at the Berkeley Lyceum, where he appeared in "The Vandyke," "Washington's First Defeat" and "The Flag Station." After appearing successfully in 'The Regeneration" and other plays, he joined the French actress, Madame Simone, as leading man in "The Return from Jerusalem" and in repertoire in a tour of the larger cities. In 1911 he appeared in London in the leading role in "Arms and the Man." Subsequently played here the leading role in the much-harrassed Irish play, "General John Regan." Last season he revived the Shaw plays in New York and this season he appeared with Hilda Spong in "Angel in the House." One of the cleverest American character actors, who will some day find the right part and play that will establish him in a representative capacity. Can be addressed at Lambs or Players' clubs, New York. Address White, photographer, for pictures. 2. Your letter was promptly answered at the time. Matter referred to arrives too late to be new, as cables cover deaths and notable events.

EVIDENTLY A MISTAKE

Editor DRAMATIC MIRROR:

SIR.—In issue of Nov. 18, 1914, page 15, heading Cleveland, appeared the following: "Le Roi Scarlett absconded with the receipts of a musical comedy show which started out of Cleveland, and had its opening performance at Meadville, Pa., Nov. 9. Mr. Scarlett's whereabouts are unknown, and the company were left stranded. H. F. Wilkins of Cleveland is manager of the Wilandir Amusement Co., which was back of the show."

Being only an humble actor I would not attempt to refute the statement of so reputable a manager as this Mr. Wilkins, were it not for the fact that it is an absolute untruth, and I sincerely trust that in order to mend, in part, the wrong that such a statement has done me, some of my friends who must have read the article when first issued, may now see my denial.

Not only have I never been in any way connected with a musical comedy show, but also have not always been able to collect salaries due me from managers of high standing, much less absconded with money not my own.

Yours professionally,
LE ROI SCARLETT.

TWO MORE THEATERS

$500,000 Structure on Broadway—New Shubert House in Forty-fifth Street

Close upon the announcement of a new theater in Forty-eighth Street, of which Brandon Tynan, James K. Hackett, and George C. Tyler are to be the directors, comes the news that a $500,000 structure is to be built on the east side of Broadway, north of Forty-ninth Street. George Backer is the proposed lessee. A theater, with a seating capacity of 1,260, will occupy the ground floor, and above it will be stores and studios to a height of twelve stories.

In addition to this, the Shuberts are to erect a playhouse on the site of the dwellings from Nos. 217 to 225 West Forty-fifth Street. The property is opposite the rear end of the Hotel Astor. The new theater will seat one theusand and the cost has been estimated at $150,000.

GOING BACK TO DRAMA

Knickerbocker Theater to Play Frohman and K. and E. Attractions Next Fall

The Knickerbocker Theater will become a legitimate playhouse again at the expiration of the Triangle Film Corporation's lease next September. The Charles Frohman Estate and Klaw and Erlanger have leased the playhouse for another term of five years from the owner, Robert Walton Goelet, and after practically remodelling the interior will reopen it with musical and dramatic attractions.

The Triangle Corporation leased the Knickerbocker with the idea of operating it as a picture theater with a $2 scale of prices. When this did not prove profitable and the scale of prices was reduced Mr. Goelet sued to revoke the lease on the ground that the class of the theater was lowered by this action. The picture people won the suit.

LONDON SEES NEW BARRIE PLAY

LONDON (*Special*).—Sir James M. Barrie's latest play "A Kiss for Cinderella," produced by Messrs. Curzon and Du Maurier at Wyndham's Theater on March 10, has caught the fancy of the town. It is typically Barriesque in its charm and fantastic nature.

"The story obviously recalls Hauptmann's 'Hannele,'" says the *Referee*. "One sees Barrie starting off just to make Cinderella do her 'bit' for the War in the Barrie way. Cinderella who belongs to every nation, is the only heroine who is absolutely safe in war-time. 'Miss Thing,' as the Cinderella is called upon the programme, is a household drudge at a studio dwelt in by the 'retired humorist.' He enjoys the luxury of dull days relieved by amateur painting. Hence a huge statue of the Venus de Milo, who, he suggests, had originally a baby in her arms.

"But Miss Thing fills in her evenings very differently. Quite on her own, in the recesses of a slum, she runs a sort of universal home of War-time help. Here she is prepared to do anything a poor little body can for even poorer folk—minding babies, shaving chins, mending shirts, diagnosing the rheumatics—all for a penny a time.

"Rather unconvincingly, perhaps, as far as plot is concerned, we are suddenly reminded that Miss Thing is not only a sort of composite portrait of Moira and Wendy and Maggie Wylie. She is also Cinderella. She had grown so used to telling the story to the children that she had come to believe that the ball must really be happening.

"If only she could have an invite to Buckingham Palace! So she goes out in the snow, and there she falls down and meets her godmother, who is a sort of mystical Red Cross nurse, and she dreams that she is really invited to the ball. It is this dream scene that is the main achievement—it is a piece of pure Barrie, a fantastic medley of all the sordid realities and tinsel ideas of a little slum-girl's knowledge, beautiful alike in its satire and its tenderness, and in the way it turns the most humdrum banalities of this modern life of ours to favour and to prettiness."

TREE TO ACT FOUR ROLES

Sir Herbert Tree will appear in four roles from Shakespearean dramas in the entertainment he will give Monday afternoon, April 24, at the New Amsterdam for the benefit of the British Red Cross. He will be seen as Macbeth in scenes from that play as Falstaff in the inn scene of "Henry IV." (Part II), as Richard II. in the abdication scene at Westminster, with Lyn Harding as Bolingbroke and as Malvolio in the garden scene from "Twelfth Night."

SHUBERT SUIT DISMISSED

Justice Philbin of the Supreme Court dismissed on April 6 the suit of Joseph W. Jacobs, in behalf of the Shubert Theatrical Company, who has been suing Arch Selwyn, the American Play Company, and Selwyn and Company, for one-quarter of all profits of "Within the Law" from April 29, 1912, up to the present time. In his dismissal, Justice Philbin held that the plaintiff failed to show fraud on the part of the defendants.

"MELODY OF YOUTH" AT CRITERION

"The Melody of Youth," in which Brandon Tynan is appearing, was transferred Monday night from the Fulton to the Criterion Theater. A motion picture, featuring Edna May, called "Salvation Joan," is being presented at the Fulton.

ENGLISH ACTRESS TO WED

Phyllis Neilson-Terry to Marry Cecil King, Actor and Stage Director

Phyllis Neilson-Terry, the English actress, now appearing in "The Great Pursuit" at the Shubert Theater, is to marry Cecil King, English actor and stage director, early in June.

Miss Neilson-Terry, who is a daughter of Julia Neilson and Fred Terry, was born in October, 1892, and made her first appearance on the stage at the Opera House, Blackpool, England, in October, 1909, as Marie de Belleforet in "Henry of Navarre," under the name of Phillida Terson. She made her London debut at the New Theater in January, 1910, in the same part. For several years she played leading roles with Sir Herbert Tree at His Majesty's Theater. Miss Neilson-Terry made her first appearance in this country in November 23, 1914, as Viola in the Liebler Company's production of "Twelfth Night." She has remained in this country since then, appearing under the management of Joseph Brooks, as Lady Ursula in "The Adventure of Lady Ursula" and in the title role in "Trilby" in the so-called "all-star" revival of that play last Spring at the Shubert Theater. She has also played a brief vaudeville engagement.

Mr. King was formerly associated with His Majesty's Theater, London, in the capacity of stage director. He staged Joseph Brooks's production of "Trilby" and appeared in the cast as the Rev. Thomas Bagot. He also played the part of a clergyman in "The Adventure of Lady Ursula," appearing as the Rev. Mr. Blimboe. His most recent appearance was made in vaudeville, playing the part of the Friar in Miss Neilson-Terry's scene from "Romeo and Juliet."

NEW DE KOVEN OPERA

"Canterbury Pilgrims" Likely to be Produced at Metropolitan—Book by Mackaye

Reginald De Koven, the composer, returned to this country last week after an absence of two years, bringing the score of his new opera, "The Canterbury Pilgrims," which he wrote during a nineteen months' stay in Vevey, Switzerland.

"The Canterbury Pilgrims" is in four short acts. The book is by Percy Mackaye. Chaucer is the principal character in the opera. It will probably have it first hearing at the Metropolitan Opera House next season.

NEW ENGLISH COMEDY

Selwyns to Produce in Fall "Please Help Emily" with Gladys Cooper and Charles Hawtrey

Selwyn and Company have acquired the rights to "Please Help Emily," a comedy which had a run of eight months at the Royalty Theater, London, this season. The play is by H. H. Harwood, and is described as a flirtation in three acts. Gladys Cooper and Charles Hawtrey, who created the leading roles, have been engaged for the American production, which will be made early in the Fall.

"THE DEVIL'S INTENTION"

Play by C. E. Freybe and H. K. Moderwell to be Produced by Frohman and K & E

"The Devil's Intention," a new play in three acts by Carl E. Freybe and Hiram K. Moderwell, has been accepted for production by Charles Frohman, Inc., and Klaw and Erlanger. The principal roles will be played by William B. Mack and Eileen Van Biene. The piece will have its premiere in an up-State city late in the month.

ACTORS' CHURCH ALLIANCE

The Actors' Church Alliance will hold its Shakespeare Tercentenary Service, in conjunction with the Shakespeare Tercentenary Celebration Committee, on Easter Sunday, April 23d, at 4 P. M., at the Cathedral of St. John the Divine. The speakers will be the Rt. Rev. David H. Greer, D.D., Bishop of New York, and Honorary President of the Alliance; Sir Johnston Forbes Robertson and Sir Herbert Beerbohm Tree. The lessons will be read by William H. Crane and Frederick Warde. Reserved seats can be obtained by addressing (with stamps) Rev. Walter E. Bentley, Secretary of the Alliance, 129 Kent Street, Brooklyn, N. Y.

GEORGE ARLISS,
President.

IN CAST OF "THE TEMPEST"

The following have been engaged for the cast of "The Tempest," which is to be revived by the Drama Society at the Century Theater, April 24: Louis Calvert as Prospero, Jane Grey as Miranda, Walter Hampden as Caliban, George Hassell as Stephano, Cecil Yapp as Trinculo, Henry Stanford as Ferdinand, Frederick Esmelton as Gonzalo, Edwin Mordant as Alonzo, Frank Westerton as Sebastian, Arthur Ganville as Antonio, Reginald Barlow as Boatswain, and Fania Marinoff as Ariel.

ROBERT EDESON IN "THE DAWN"

Robert Edeson, who has been appearing in motion pictures with the Vitagraph Company, will shortly return to the legitimate stage, under the management of A. H. Woods. Mr. Edeson will appear in a drama, "The Dawn," written by George Parker. The piece will be produced in Atlantic City, April 24.

MUSIC MERGER IN 'FRISCO

Belasco—Mayer—Gotlcob—Marx Combine in Two Theaters, Starts Early in May

SAN FRANCISCO (*Special to* THE MIRROR). — The Belasco-Mayer-Gotleob-Marx summer merger will be inaugurated in this city May 14. Musical comedy will be presented at the Columbia Theater and dramatic stock stars at the Alcazar. Edwin T. Emery will represent the musical comedy interests and has selected a number of prominent Broadway artists to appear in the organization. Dorothy Webb, Eleanor Henry, Robert Pitkin, Arthur Cunningham, Madison Smith are named. William Loraine will conduct the orchestra. Maude Beatty and Stanley Ridges have also been engaged. "Sari," "The Midnight Girl," "Lady Luxury," "Sweathearts," "Beauty Shop" and a new opera, "The Petticoat Soldier," will be presented.

At the Alcazar, Florence Reed, Malcom Williams, Crystal Herne and celebraties of like calibre will hold forth during the Summer.

TO REVIVE WILDE PLAY

Margaret Anglin to Appear in "A Woman of No Importance"

Margaret Anglin, in conjunction with the estate of Henry B. Harris, will revive Oscar Wilde's comedy "A Woman of No Importance," at the Fulton Theater, this spring. The last performance of the play in New York was given at Wallack's Theater nearly twenty years ago with Rose Coghlan and her brother, the late Charles Coghlan, in the principal roles.

Miss Anglin will play the part of Mrs. Arbuthnot, and well-known players will be seen in the other roles. The stage decorations will be designed by Livingston Platt.

NEW PLAY BY HATTONS

A. H. Woods to Produce Next Season Comedy Entitled "The Squab Farm"

A new play by Frederick Hatton and Fanny Locke Hatton, entitled "The Squab Farm," has been accepted for production by A. H. Woods. It is a comedy in four acts and will have its New York premiere Labor Day week.

Mr. and Mrs. Hatton are also the authors of "The Years of Discretion," and co-authors with Leo Ditrichstein of "The Great Lover."

MILLER BUYS RIGHTS

To Produce Dramatization of Jean Webster's "Dear Enemy" Stories

Henry Miller has purchased from Jean Webster, author of "Daddy Long-Legs," the dramatic rights of her latest book, "Dear Enemy," a sequel to the "Daddy Long-Legs" stories. The chief character in the new play will be Sally McBride, one of the schoolgirl friends of Judy Abbott in "Daddy Long-Legs." It is rumored that Ruth Chatterton will be seen in this role.

THE BERKELEY TO BE TORN DOWN

The Berkeley Theater in West Forty-fourth Street, which for the past two seasons has housed the Theater Francaise, is to be torn down on May 1. Al Hayman, owner of the property, has not as yet announced the kind of structure which is to be built on the site.

The Berkeley has had a renowned part in the theatrical history of New York. It was there that Shaw was given his first American presentation by Arnold Daly. Also, it was at the Berkeley that Mrs. Osborn established her Playhouse.

DRAMATISTS ELECT OFFICERS

The annual meeting of the Society of American Dramatists and Composers for the election of officers was held on April 4 at the society's rooms, 220 West Forty-second Street. The following were re-elected: Augustus Thomas, president; Rachel Crothers, vice-president; Maurice V. Samuels, secretary, and Henry Erskine Smith, treasurer. Mrs. Rida Johnson Young, Mrs. Martha Morton, Channing Pollock, Victor Herbert, and J. I. Clarke were chosen members of the committee. The society's finances were found to be in excellent condition.

FOUR "EXPERIENCE" COMPANIES

Four companies will be organized to present George V. Hobart's "Experience" on tour next season, under the management of Elliott, Comstock and Gest. A performance of the play was recently given in the Illinois State Penitentiary at Joliet by the company now appearing at the Garrick Theater, Chicago.

LOUIS MANN RETURNS

Louis Mann, in "The Bubble," returned to New York Monday to play an indefinite engagement at the Maxine Elliott Theater. He appeared in the comedy for over 200 performances at the Booth Theater last season.

TO READ ORIGINAL PLAY

James H. Heron, who played the role of Weelum in one of the "Bunty Pulls the Strings" companies, will read an original Scotch play, entitled "Annie Laurie," in the Blue Room of the McAlpin on Wednesday night, under the auspices of the Scottish Home Rule Association.

ON THE RIALTO

In addition to the tercentenary tributes which he is receiving this Spring, William Shakespeare has also the rather questionable honor of having been the originator of the Ford joke. The discovery was made at the opening night of "The Merry Wives of Windsor," when Thomas Wise, as Falstaff, said: "I have had Ford enough." A discriminating audience was quick to recognize Shakespeare's originality and prophetic vision.

♠

"Many a veteran of the theatrical business," writes Frank E. Foster, MIRROR correspondent in Iowa Falls, Ia., "will recall 'Billy' Moore, the first theater manager and billposter in Des Moines. 'Billy' was eighty-four years old April 1. He landed in Des Moines the Spring of '47. He built his first 'hall' in the 70's, and it was the first place of amusement in that frontier town. Here Patti, on her first farewell, sang. Emma Abbott and others who became famous appeared in this building."

♠

We felt particularly elated when we read the announcement recently that Louis Calvert, the English actor and stage director, had declared his intention of becoming an American citizen. We were glad to extend the hand of welcome. Now comes news for further joy. Sydney Greenstreet, English actor, who is now playing the part of Henry VIII in "The King of Nowhere," and Romaine Cholmondeley Nigel Jones, English dancer and vocalist, known on the stage as Nigel Barrie, have also taken out their "first papers." Mr. Greenstreet gives as his reason that America is a land of greater opportunities for the actor and gives him wider scope for his art.

Mr. Barrie, who is reported to have taken out his first naturalization papers in Indianapolis on Jan. 14 last, says that England never recognized his abilities, and that as this country has done so, he intends to transfer his allegiance. Mr. Barrie is best known in England as a member of F. R. Benson's company. Here he has appeared principally in musical productions, among them being "The Laughing Husband" and "Nobody Home."

♠

Harry F. Norris, MIRROR correspondent in Rockford, Ill., sends us the following anecdote which James Keeley, the Chicago newspaper publisher, has to tell of a dramatic criticism that—twice—appeared in the Chicago *Tribune*, and once saved his job.

At the time of the first visit to Chicago of "Cyrano de Bergerac," Mr. Keeley was managing editor of the *Tribune*. The dramatic critic of the paper rather outdid himself in his review of the performance, devoting almost a column and a half to the play and cast.

Some two years later, while J. M. Medill, then owner of the *Tribune*, was visiting in San Antonio, there appeared in that city a third or fourth company of "Cyrano." The following day one of the local papers came out with an elaborate review of the performance which caught Mr. Medill's eye. He immediately clipped it and sent it to the *Tribune* with instructions to print, declaring it a masterful criticism.

The editor, recognizing it as the criticism which appeared in the paper two years before, threw it into the waste basket and thought nothing more about it.

After waiting some two weeks for the article to be printed, Mr. Medill wrote the editors, and said that they must have overlooked his clipping, and would they kindly attend to it at once.

Another week passed and still it didn't appear. Then the *Tribune* received a telegram addressed to "All the Editors (There Are Too Many of Them)," stating that if the article was not printed in the following morning's paper, the managing editor would lose his job.

Naturally, it was up to Keeley to have the review printed. He did not dare use his own back files, as the cast had been changed. Therefore, he sent reporters to all the exchanges and libraries in an attempt to find the San Antonio paper in which it appeared. All their efforts were in vain. There was not a copy of the paper in town. Finally, in desperation Keeley telegraphed to San Antonio for a word to word copy of the review. It reached Chicago in time for the last edition, and Keeley saved his job.

THE FIRST NIGHTER

"RIO GRANDE"

An American Play in Four Acts, by Augustus Thomas. Produced by Charles Frohman at the Empire Theater, April 4.

Colonel Wolcott	Bennet Southard
Colonel Bannard	Richard Bennett
Bill Heibt	Frank Campeau
Dr. Carson	Francis M. Verdi
Nan	**Lola Fisher**
Lieutenant Ellsworth	Calvin Edwards
Mrs. Lane	Amelia Gardner
Major Lane	Robert McWade
Sue Meadows	Gertrude Dalton
Captain Meadows	Saxon Kling
Mexican	Juan Villasana
Trooper Redmond	John Warnick
Katie	Rea Martin
Trooper Casey	Juan Villasana
Doctor's Assistant	George Villasana
Dr. Morris	Theodor von Eltz

Act I.—Lawn in front of Headquarters Building, Laredo, Texas. Act II.—Living room of Colonel Bannard's. Two years later. Act III.—Living room of Colonel Bannard's. Next morning. Act IV.—Same. Two days later.

The most admirable thing about Mr. Thomas's latest play is the conscientious atmosphere of a stray army post on the Mexican border and the life and intrigues of a frontier garrison. The author plumps us right down in the midst of a scene which offers an expansive view of a tortuous road leading to the river, where some guns point ominously in the distance, with a picturesque foreground shaded by cottonwoods that spread their branches over the officers' quarters as the only protection against the desert sun, 102 in the shade. The author has overlooked nothing in the way of detail or color, and whether we are enthralled by the story, or, on the contrary, feel the lack of inspiration in the story teller, there is no escaping the spell of his painstaking craftsmanship, the wholesome human note in the dialogue of the characters, the expert touches of realism, the skill in applying local color and his ability to give an air of verity to the collective whole.

Truth to tell, however, "Rio Grande" takes one back to "Arizona," not only in atmosphere and locale, but in regard to plot. We have again the elderly colonel of the post who is being deceived, the illicit love affair, and the execrable villain. He seems to have expended his genius on hitting off the local conditions of his favorite army post to the life and to enmesh our interest in all the little plots and intrigues incident to isolation and that class distinction that grows up among men and women condemned to solitary confinement on the edge of civilization. Also he has drawn two or three vigorous types of character sketched from life and fitted out the whole with a cast of capable and even brilliant players.

Beyond this he has given us a new version of his earlier play with only such variations as time and place naturally suggest. He has certainly not struck into new paths to discover a solution to situations which are as old as the average playgoer. A certain contemporary interest has been given the action by the proximity of the post to the Mexican border, and in one scene the audience witnesses stirring preparations for a brush with the greasers, accompanied by a realistic rumbling of the field guns, the shadowy outlines of the departing cavalry, and the invasion in the room of Col. Bannard's home of a veritable dust cloud stirred up by the horses' feet. In the person of Col. Banrard he has drawn a strong, manly type of American soldier, whose sympathetic interpretation at the hands of Richard Bennett comprised one of the most enjoyable features of the performance.

The plot turns on the indiscretion of the child-wife of Col. Bannard in taking strolls with Second Lieutenant Ellsworth without the colonel's knowledge. Between Ellsworth and Nan there was a sort of understanding as to their marriage, until Nan's father, Col. Wolcott, was assassinated by a Mexican and in dying committed Nan to the care of his friend, Col. Bannard, whom she ultimately marries from a sense of duty. The surreptitious meetings between Ellsworth and Nan are witnessed by the Colonel's first sergeant, who attempts to take liberties with the young woman under threats of exposure. The upshot is that Nan tries to drown herself and Ellsworth puts an end to his existence by shooting himself. In reality Nan loves her husband, and the Colonel has fortunately arrived at the stage of life where he judges things in the light of reason. Having read Nan's confession in a letter, he folds her to his heart with the words, "I reckon we both have lots of things to forgive." But the sergeant pays the penalty of his crime by being shot down by the Colonel like a dog.

Mr Thomas has a decided knack of rehearsing his players to a degree of perfection in the details of his characters. Any performance under his direction shows clean cut work in every direction. Aside from the splendid figure of Colonel Bannard, there is a touch of stalwart Americanism in that of Major Lane as so robustly portrayed by Mr. McWade, and in the person of Colonel Wolcott, well presented by Mr Southard, as well as in that of Lieutenant Ellsworth, in which Mr. Thomas plays a manly juvenile role, in spite of the rather un-American manner of his taking off. Miss Lola Fisher revealed herself as a young actress of promise. In certain emotional scenes she rather overacts the tragic import, not so much in lack of restraint as a tendency to denote anguish of soul by methods more befitting a more serious temperament. Her ability to command such finished technique, however, at her age makes her worth watching. One of the best creations of the playwright is the character of Mrs. Lane, who exercises a sort of motherly supervision over the entire post, and whose intermittent tilts with her husband for infractions of domestic discipline contribute to the pleasantries of the performance. The role is admirably played by Amelia Gardner. One's sympathy involuntarily goes out to Frank Campeau, who in the Colonel Bannard's orderly is called on to portray an unconscionable villain of the species that was wont to thrill you in the minor drama of the Bowery. Katie, the maid, is well played by Rea Martin.

"THE CO-RESPONDENT"

A Play in Four Acts by Alice Leal Pollock and Rita Weiman. Produced by Messrs. Shubert and Staged by J. C. Huffman. Booth Theater, April 10.

Servant in Junction House	H. S. Von Weiser
Robert Gordon	Harrison Hunter
James Morell	William L. Gibson
Anne Gray	Irene Fenwick
Detective Mahoney	Louis Hartman
Detective Granger	Edward Spalding
Sweeney	George Clarke
Fred Calvin, city editor *News*	H. H. Sleight
Georgie Welsingham	Suzanne Willa
John Manning, managing editor *News*.	Norman Trevor
Mrs. Spotswell	Winifred Herris
Herne	J. W. Hartman
Mrs. Langdon Van Kreel	Marie Chambers
Craig Stephenson	Harry Hadfield

Irene Fenwick scored a substantial success Monday evening in an interesting play of New York life in which the two gentle authors tell us some plain truths about high life, and in which they present a more lifelike picture of the inside workings of a big newspaper—women that they are—than half a dozen newspaper men have done in their attempts to reflect its inside truths on the stage. That may be due to the fact that our journalist-dramatists give us the realism of photography, while the two lady authors responsible for "The Co-respondent" give us the more agreeable impression of a water color.

The play, which deals seriously with the adventures which befall a sweet, innocent young girl at the hands of a rich bounder who tries to impose on her inexperience, but fortunately does not succeed, is a very happy combination of good characterization, bright, spontaneous dialogue, and effective situations, with considerable wit and some excellent philosophy thrown in for good measure. It is not a play to thrill you to the marrow, but it is vigorous in action, well constructed, and far from insipid in character. It fits Miss Fenwick with a part which any young actress might be proud to interpret with equal charm, sincerity, power and grace, and in which she takes a firmer grip on the rank and file of her numerous admirers than anything she has done, since it invests her with the sanctity of eminent respectability where her splendid work in "The Song of Songs" could only compel us to admire her for her art in its strictly technical character.

The play has the farther advantage of being almost perfectly played by every other member of the cast, down to the office boy. There is a marked bit of refinement about the whole, and, whereas the office of the managing editor of a metropolitan newspaper seldom if ever favorably impresses an audience by its mock heroics, the locale is so delicately blended with scenes of a more refined life that the harsher characteristics are subdued and made co-ordinate with a general harmonious plan of action.

There was something pathetically woeful and appealing for sympathy in the plight of poor little Anne Gray, enticed from her country home to the Junction House in a town in the Middle West, full of trembling expectancy to meet and wed Robert Gordon, only to discover just in the nick of time that she was being made the victim of a heartless plot by a heedless bounder whose acquaintance she had made under the name of Robert Gordon, and who in reality is Van Kreel, a New York millionaire. And there is a clever conception of theatrical potentialities in the situation that makes Anne, a year later, the managing editor's pet special writer, assigned to the task of supplying the name of the co-respondent named by Mrs. Van Kreel in her suit for divorce. For it brings Anne into the sumptuous home of the millionaire's wife, where she discovers that Robert Gordon and Van Kreel are one and the same person, and that she herself has been named as the cause of Mrs. Van Kreel's unhappiness.

The interest here is well worked up into a confrontation between her would-be betrayer in the presence of his wife, incidental to which the authors cleverly denote the pathetic attitude of an innocent girl, who has just received the devotional proposal of her employer, trying in vain for a square deal. The situation is saved from conventional attributes by the clever modeling of Van Kreel at the hands of the authors. Van Kreel is next to Anne, the most interesting character in the play. He is a rake, but not a hypocrite; his sins are many, but they rest lightly on his soul; he is at heart a gentleman, and he is decent enough to stretch out a protecting arm to defend Anne against an unjust accusation and to take the blame upon himself like a man of honor. He fights for her and offers to give her the position occupied by Mrs. Van Kreel as soon as the divorce shall be granted.

The interest is carried over into the last act, which again takes place in the managing editor's room, where the bitter truth is extracted from Anne's lips by the man who truly loves her. And the solution, too, is well contrived. Anne's innocence being laid bare by the frankness of Van Kreel in his dealings with the managing editor and Mrs. Van Kreel resigning to the necessity of continuing her marital relations with her over-gallant spouse and withdrawing her suit in order to hush an ugly scandal.

Mr. Harrison Hunter proved a splendid selection for the part of Van Kreel. Aside from his admirable method, he plays with great spirit and a latent touch of humor that relieves the role from any suggestion of banality. Mr. Trevor also won general favor by his finished work in the part of the managing editor, and Marie Chambers pictured the refined woman of society, Mrs. Van Kreel, with a manner characteristic of an artist to the manner born, while Winifred Harris gave a splendid rendition of a society woman who specializes in betraying the secrets of her friends to the press for an honorarium. Suzanne Willa scored in a small character part of a barn-storming soubrette who has a bone to pick with the "dramatic cricket" for animadverting upon the impeccability of her limbs in last night's first appearance on Broadway. Another good bit of character work was done by H. H. Sleight as the city editor of the *News* and by George Clarke as Sweeney, the office boy. The part of Mrs. Van Kreel's eminently respectable counsel was well played by Harry Hadfield.

The audience gave the play a warm reception and stayed to applaud at the end, which is a good sign.

CRAIG CAMPBELL

Craig Campbell, now well known to vaudeville, gave his second recital of the season in Aeolian Hall on Friday afternoon, April 7. Mr. Campbell, it can be safely said, confirmed the favorable impression he made at his previous appearance.

Mr. Campbell's programme opened with a group of German lieder, containing songs by Franz, Brahms, and Schumann; a group of old and modern English ballads, including H. T. Burleigh's "Her Eyes, Twin Pools"; five songs in French, numbering compositions by Thomas, Martini, and Saint Saëns, and finally a group of Scottish airs and songs of American origin. Edward I. Horsman's "Bird of the Wilderness" brought the programme to a close.

Mr. Campbell possesses a graceful tenor, light but with a barytone tint none the less. He is at his best in the ballad of sentiment. Here he sings with charm and grace of style. Moreover, he sings with intelligence and judgment—and a fine enunciation.

REVUE AT CASTLES-IN-AIR

"The Midnight Revel," a new midnight revue, with music by Harry Carroll and lyrics by Ballard MacDonald, will be the added feature of Castles in the Air and Ice Palace, opening Thursday night, April 13. The programme will consist of a number of features, one of which will show the evolution of the dance. O'Brien and Harris will appear in new dances, and there will be a fashion show with twelve manikins, who have been secured by special arrangement with Fifth Avenue modistes. The usual ice skating exhibition will continue as formerly, with Gladys Lamb, Norval Baptie, and Bobby McLean as the principal skaters.

TEACHERS IN "TWELFTH NIGHT"

The New York City Association of Teachers of English presented "Twelfth Night" at Stuyvesant High School, Saturday afternoon and night, April 8, as its contribution to the Shakespeare Tercentenary Festival.

In the cast were Sara R. Barnett, Viola; Malivilo, Abraham Brill; Sir Toby Belch, Frank M. Whitehall; Sir Andrew Aguecheek, Cedric Crowell; Orsino, Milton Weinhandler; Sebastian, Paul Radenhausen; Antonio, Eugene Lowenstein, and Maria, Madeline Frost Hennessy. The play was given under the direction of Grace Griswall.

THREE ARTS CLUB ENTERTAINMENT

The Three Arts Club, of which Mrs. John Henry Hammond is president, gave an entertainment Saturday night, April 1, in their club house, Eighty-fifth Street and Riverside Drive, to two hundred members of the Girls' Protective League. Dancing and refreshments followed.

The programme was made up of a burlesque on several of the film stars; a travesty on "The Boomerang," written by Lillian Concord, entitled "The Hart-It-Rang," and Ethel Taylor, in cartoon drawings.

AT OTHER HOUSES

A strict arraignment of the prevailing attitude toward persons with prison sentence hanging over them is "The House of Glass," last week's attraction at the Bronx Opera House. Mary Ryan's performance of Margaret Case, afterward Mrs. Lake, is of absorbing interest to thinking minds. Frederick Burt, Harry C. Browne, Thomas Findlay, Ada Gilman, Frank M. Thomas, William Walcott, Florence Walcott and others gave good support. "Twin Beds" week April 10.

ACTORS' EQUITY ASS'N

General Approval of Application With Federate Labor Expressed

Members of the A.E.A. are most earnestly urged to send their permanent addresses to the office of the Association.

At the last meeting of the Council, held in the Association Rooms, Suite 608, Longacre Building, April 3, the following members were present: Presiding, Francis Wilson, Messrs. John Cope, Edward Connelly, Edward Ellis, Frank Gillmore, De Witt C. Jennings, Howard Kyle, Bruce McRae, Grant Stewart, and Thomas Wise.

New members elected:

Reginald F. Anson	Margaret Maclyn
Roberta Arnold	Warren Munsell
Alice Baxter	Marise Naughton
Meyer Berenson	Jean Newton
John Campbell	Harry Semels
Wanda Carlyle	Walter Soderling
Clay Cody	Robert Hall Russell
John Gardner	Edith Thayer
Florence Gerald	Quentin Tod
Lawrence Grossmith	John von Rittberg
Nat S. Jerome	Haidee Wright
Jack Krall	Phyllis May Robinson

We are in receipt of a letter from an actor of mature experience on the stage of the spoken drama, who has been devoting himself to moving picture work the past few weeks. His observations are of interest. He says:

Picture actors are prosperous and employed, and the purposes of the A. E. A. do not seem to apply closely to the studio actors. They think they have no self-interests to serve, and they will not attend our meetings.

The real picture actor does not know the theater actor and merely tolerates him as a disappearing type, and gives godspeed to the legitimate as he would to the extirpation of the appendix from the human race.

All of which causes the A. E. A. no concern for the eternal things of the drama. The subject of Prof. Armes's address before our meeting at the Panama Pacific Exposition was the significant one—"Actors, Types, Puppets and Pictures."

Another actor writes:

As an ex-member of the American Federation of Musicians and a member of the A. E. A., I can see, standing at one side as I am now, that this is a logical move—this joining with the A. F. of L., and the *only* way to get leverage on the pressing problems before the profession of actors as a whole.

Still another successful actor sends this comment:

Those who fear that their artistic souls would be seared by association with the plebeian horde that carry working cards, should be reminded that the followers of the art preservative of all the arts, including the drama, stand in the fore ground among the numerous bodies of organized labor. In the matter of intelligence the members of the printers' craft average as well as actors. I am free to confess that I never felt so much like a real man as when I carried my little old membership card in the Typographical Union, for I knew that I had rights that were sure to be respected. And so we might quote from our files *ad infinitum!*

When organized money starts out to secure legislation to the detriment of actors, what can they do as they are? Little, if anything. Affiliated with Federated Labor they would have a political voice that would compel attention.

The A. E. A. membership is growing by leaps and bounds. With fairness and courage let us press on for the right.

By ORDER OF THE COUNCIL.

20 AUTHORS TO COLLABORATE

A feature of the Friars' Frolic at the New Amsterdam Theater, May 28, will be a twenty-minute melodrama to be written by twenty authors. The dramatists expected to work upon the play include George M. Cohan, Augustus Thomas, Bayard Veiller, Channing Pollock, Rennold Wolf, Louis K. Anspacher, Eugene Walter, Max Marcin, Samuel Shipman, and James Montgomery.

"PIERRE PATELIN" AT N. Y. U.

New York University contributed to the Shakespearean Tercentenary Festival, Friday night, April 7, with the production of the old French farce, "Master Pierre Patelin" and the miracle play, "Abraham and Isaac." The credit of the production belongs to the newly formed Dramatic Society of the University. The performance in all respects was most creditable.

SHAKESPEARE AT THE BRAMHALL

As his contribution to the Shakespeare Tercentenary Festival, Butler Davenport will present scenes from "The Taming of the Shrew," "Hamlet" and "Julius Caesar" in his Bramhall Playhouse, Lexington Avenue and Twenty-seventh street, during the week of April 22. The cast will include Margaret Campbell, Edna Archer Crawford, Muriel Hope and Philip Barton.

"THE SHOW SHOP" IN LONDON

LONDON (*Special*).—Albert De Courville will produce James Forbes's comedy of theatrical life, "The Show Shop," at the Apollo Theater, Monday night, April 17.

ELTINGE CLOSES IN "COUSIN LUCY"

Julian Eltinge closed his season in "Cousin Lucy" in St. Louis, April 8, and has returned to New York for the Summer. Mr. Eltinge will tour the West and South in the same play next season.

MADAME FREDERICK VON STECHOW,

Prima Donna, Violinist, and Director of the Nashville Symphony Orchestra. The photograph was taken of Madame von Stechow as she apeared at the "Diamond Automobile Show of America," at Nashville, Feb. 14, wearing a million-dollar collection of diamonds owned by a New York firm.

LOPOKOVA NOT TO WED

The engagement of Lydia Lopokova, one of the principal dancers of the Diaghileff Ballet Russe, and Heywood Broun, sporting editor of the New York *Tribune*, has been broken, it was learned last week. The engagement was announced on Jan. 5 last, and was said to have been the culmination of a romance begun last Fall when Miss Lopokova was playing prominent parts with the Washington Square Players and Mr. Broun was dramatic critic of the *Tribune*.

Miss Lopokova, who is a member of the Imperial Ballet Russe, joined the Diaghileff organization at the beginning of its New York engagement in January. The company is now playing a special four weeks' season at the Metropolitan Opera House, following a six weeks' tour of the principal cities.

ACTOR'S SON MORTALLY HURT

DUBUQUE, IOWA (*Special*).—Paul Gilmore, seventeen-year-old son of the actor of the same name, and grandson of A. A. Cooper, Sr., millionaire wagon manufacturer of this city, was mortally injured while jumping from an Illinois Central train here on Friday night, March 31.

With other boys he had stolen a ride to Galena, Ill., early in the evening and was returning home on the blind baggage of a fast passenger train.

FAMOUS THEATER BANKRUPT

NEW ORLEANS (*Special*).—A court order has been issued for the sale at public auction of the French Opera House to satisfy debts and mortgages of the opera company, which went into bankruptcy several months ago. The Opera House was erected in 1835, and until a few years ago was recognized as the center of New Orleans musical and carnival festivities.

ELECTRICAL DEVICE TO BE USED

Dodge and Castle, the scenic artists, have patented an electrical device which will be used for the first time in the production of "Through the Ages." The device does away with border lights, footlights, painted ceilings, and sky borders. In their stead lights playing from all sides of the stage give the effect of sky or ceiling. Through this layer of lights other lights pour to illuminate the stage and setting.

PAUL KER ILL

Paul Ker, who recently starred in a comedy, called "Pietro's Song," in upstate cities, is ill at his home in New York. He was seized with blood poisoning about six weeks ago as he was about to present his play in New York. Two operation have relieved him considerably, but he is still very weak.

LAMBS AT KEEN'S CHOP HOUSE

The Lambs' Club will take up temporary quarters on the third and fourth floor of Keen's Chop House, 107 West Forty-fourth Street, on April 23, while the finishing touches are being made to their enlarged club house.

DALY IN "BEAU BRUMMEL"

Arnold Daly will make his revival of "Beau Brummel" at Harmanus Bleecker Hall, Albany, Thursday night, April 20. After Easter he will be seen in a Broadway theater. Kitty Gordon has been engaged for a leading role.

JOLSON MAY GO TO LONDON

Al. Jolson has received an offer to appear at the London Hippodrome this Summer. He will accept if the bookings for "Robinson Crusoe, Jr." do not interfere. It will be his first appearance abroad.

MELBA'S PROTEGE

Remarkable Voice to Be Trained Under Direction of the Madame

HONOLULU, March 20. (*Special*).—Honolulu Hawaiian Opera House: Mme. Melba gave a concert to a crowded house March 21 leaving for Australia the next day on the steamship *Niagara*. She was assisted by Henry St. Leger at the piano. Mme. Melba took with her Miss Margaret Center of this city whom she has made her protege intending to give her a year's training under her methods. Miss Center sang before her and the prima donna was astonished at the power, purity and quality of her voice. She says that it is the first grand opera voice she has heard in a young girl in years and she predicts a great future for her. Miss Center is a strikingly handsome girl and has a winning personality.

Consolidated Amusement Co.: The Bijou Theater is running to good houses with feature films but will next month open with the Bert Lytell and Evelyn Vaughan Stock company direct from the Alcazar Theater in San Francisco. All of the new releases in successful plays will be produced.

The Liberty is the home of Paramount Films and is always filled to capacity. The Hawaii and Empire Theaters, both controlled by the Consolidated, are doing well.

The National Theater, out of the combine, is managed by Jimmy Burns of Australia and being on the Brennan Fuller circuit combines vaudeville with pictures. Nearly all the acts booked for Australia stop over two weeks at this theater. C. D. WRIGHT.

IT'S "HIS BRIDAL NIGHT"

The title of the three-act farce by Lawrence Rising and Margaret Mayo, in which the Dolly Sisters are to appear, has been changed from "The Stolen Honeymoon" to "His Bridal Night." In the supporting cast, among others, will be John Westley, Frank M. Thomas, Margaret St. John, and Harry Lilford.

ELSIE JANIS DENIES REPORT

CHICAGO (*Special*).—Elsie Janis denies the report recently published in London and New York that she is engaged to Basil Hallam, an English actor now in the British Army. Mr. Hallam played in Miss Janis's company in London.

KENNEDY WRITING PLAY

Charles Rann Kennedy is at work on a new play which he has named "The Rib of the Man." It will be produced next season with Edith Wynne Matthison in the stellar role.

WANTS "CHIN-CHIN" FOR CHINA

A bid for the Chinese rights to "Chin-Chin" has been made by Arthur E. Russell, an American theatrical manager operating in the Orient.

GOSSIP

General Leonard Wood and Mrs. Wood were the guests of Miss Helen Ten Broeck at "The Great Lover" on Saturday night.

Klaw & Erlanger have bought the first gallery ticket for the F. F. Mackay benefit for $84. "This is a contribution," they wrote in a note to Daniel Frohman, chairman of the committee on arrangements, "of $1 for each year of Mr. Mackay's life, and our sincerest wish is that he may give us the opportunity, on the same basis of calculation, to double the amount at his next benefit."

"The Co-respondent," now at the Booth Theater, is by Alice Leal Pollock and Rita Weiman and not by Alice Leal Putnam, as recently reported.

William Courtleigh will deliver a greeting from the Lambs' Club to the Theater Assembly at its final social meeting of the season at the Hotel Astor, April 28.

Harry C. Browne, of "The House of Glass" company, has completed several singing and banjo records for the Columbia Graphophone Company.

Alfred L. Doison closed his second season as press representative for Andreas Dippel's "Lilac Domino" in Easton, Pa., April 5.

Paul Gordon, who played Fenton in "The Merry Wives," has been engaged for the new Ann Murdock comedy.

Charles Keeler, author of "Elfin Songs of Sunland" and "The Victory—Songs of Triumph," gave a recital of his poems on Friday afternoon, April 7, at The House of the Holy Comforter, Riverside Drive and 139th Street, assisted by Maud Madison in dance interpretations.

Walter Thomas is now playing Dawes Dillon in Eugene Walter's new play, "The Little Shepherd of Kingdom Come." He recently closed with the J. K. Hackett-Viola Allen company in "Macbeth." "The Little Shepherd of Kingdom Come" is now playing the Adelphi Theater, Philadelphia.

The annual Spring stock season at the Van Curler Opera House, Schenectady, N. Y., opened April 10, with Jane Lowe as the star. The initial production was Billie Burke's comedy, "Jerry," particularly suited to Miss Lowe. The supporting cast included John Adair, Jr., Waldemar Burkhardt, George MacManus, Arthur Stanhope, William Furgerson, Joe Long, Emmett O'Connell, H. A. Miller, Edythe M. Bryan, Florence Leslie, Margarette Stewart, and Florence Blair. "Tess of the Storm Country" follows.

Countess Elsie de Tourney-Himebaugh, Shakespearean actress, directed seventeen tableaux in "A Night with Shakespeare," which was presented in the Woodlawn Heights Presbyterian Church last week. The Reverend Fletcher Dann gave a reading on "Shakespeare and the Bible."

Emanuel Reicher, the German actor and producer, has been invited to direct an important dramatic conservatory in New York.

Betty Callish has been engaged by Cohan and Harris to play the role of Ethel Warren, in "The Great Lover," next season.

E. A. Weil has been appointed director of publicity for the Professional Woman's League's Shakespeare tercentenary celebration which will take place at the Biltmore on Monday, April 24.

Eileen Erroll will return to the stage this Spring in a new production.

Ada Androva has left the cast of "Robinson Crusoe, Jr."

Mary Chippendale has succeeded Miss Sargent in the role of Emma, the mother of the child, in Act II of "The Weavers."

George H. Bubb, a manager well known in the Middle West, has closed his "A Royal Slave" company for the season and has returned to his home in Williamsport, Pa. Next season he will offer "The Warning Bell."

PITTSBURGH

PITTSBURGH (*Special*).—Laurette Taylor in "The Wooing of Eve" was the attraction at the Nixon April 3-8. Miss Taylor was seen to excellent advantage as Eve Alverstone, and was surrounded by capable support. Leslie Austin, well-known among the stock patrons of this city, has the role of the clergyman. "The Wooing of Eve" is not another "Pex." "Rolling Stones" April 10-15.

"The Only Girl" played a return engagement at the Alvin week April 3 to good houses. The same excellent cast was in evidence, with Wilda Bennett and Thurston Hall. Leona Stephens, however, is playing the role originally done by Adele Rowland. George MacFarlane in "Heart o' th' Heather" week April 10.

The offering at the Lyceum, April 3-8, was "The Lure" (seen here for the first time). Dorothy La Verne met the requirements of the role of Sylvia, and Maud Truax, Burt Gilbert, and the other members of the company were adequate. "One Day" April 10-15.

"The Forest Fire" was the headliner of a good bill of vaudeville at the new Davis April 3-8; worthy of notice are Winona Winter, Frank Milton and De Long Sisters, and "The Bride Shop." Irene Franklin and Burton Green week April 10.

"Follies of the Day" proved a good offering at the Gayety April 3-8, and Sam Howe's company followed. "The Gay Morning Glories" entertained at the Academy, and the Victoria Stock company offered "The Parisian Beauties." The Pitt has "The Ne'er-Do-Well" (photoplay), in its second week. This engagement is limited to three weeks. FACKINET.

CRANE WHERE HE STARTED

UTICA, N. Y. (*Special*).—After sixteen weeks of musical stock, this city is enjoying an unusual gay Lenten season. At the Majestic, March 27-29, "Damaged Goods" in the spoken version, did not draw large audiences. "Uncle Tom's Cabin," March 30-31, to fair business. "The New Henrietta," April 1, proved the most brilliant and successful engagement of the season. William H. Crane is considered as a local son, inasmuch as he made his first appearance on any stage here in Mechanic's Hall fifty-three years ago. In a curtain speech he expressed his gratitude for his enthusiastic reception and voiced the hope that when it came time for him to leave the profession his farewell might also be spoken here. Mr. Crane and the other stars were much entertained while here.

April 5, "Watch Your Step," with Mrs. Vernon Castle, Frank Lunney, and Bernard Granville pleased large houses. April 7-8, Andreas Dippel's new opera, "Princess Tra-La-La," claimed to be superior to "The Lilac Domino." Coming, "Zeigfeld's Follies.

ARTHUR L. WILCOX.

WEST—NORTHWEST

SPOKANE, WASH. (*Special*).—Auditorium: The Boston Grand Opera company and Anna Pavlowa drew capacity and considerably more March 3. "Madame Butterfly" was the operatic offering. "The Only Girl" March 31, was one of the finest musical-dramatic surprises of the season.

Cassie Baldwin and Anna Schafer, show girls, injured when a fitney bus went over the side of the Monroe Street bridge March 22, have filed damages against the city for $15,000 each. The young women both agree to accept $7,500 each, if the city will compromise. The young women allege as part of the damages sustained the disfigurement of their faces due to cuts and bruises. In addition to this, Cassie Baldwin alleges she was cut on the head, bruised about the head, face, shoulders, and body, hurt internally, and sustained a nervous shock. They are members of the "September Morn" company on Pantages time. ROBERT S. PHILLIPS.

SEATTLE (*Special*).—At the Moore the Boston Grand Opera company in "The Love of Three Kings," March 27; "Madame Butterfly," matinee March 28, and "La Boheme," March 28, and each presentation was followed by a performance given by the Pavlowa Imperial Ballet Russe. The attendance ranged from large to capacity houses. Each production was thoroughly enjoyed from beginning to end, and floral tributes were in evidence.

The Wilkes Stock company in "Rebecca of Sunnybrook Farm" March 26-April 1. At the Pantages "September Morn" and vaudeville March 26-April 1. Orpheum: Henri De Vries and vaudeville. Hippodrome: Donna Vickroy and vaudeville. Empress: Vaudeville. Signs of activity in many lines of business are beginning to appear, and the general outlook is very hopeful. BENJAMIN F. MESSERVEY.

TACOMA (*Special*).—The Boston Opera company, March 29, to an overrunning and appreciative house. The Wilkes Stock company opened April 1 with a matinee, well attended. In "The Trail of the Lonesome Pine," This company will occupy the Tacoma, giving away to road companies, but there are few billed until Fall. Charles Herald, manager of the Tacoma, is back from a visit to California. Dean B. Wooley is dividing his managerial abilities between the two Wilkes companies of Tacoma and Seattle. "Romeo and Juliet" will be the play for Shakespeare week at the Tacoma.

FRANK R. COLE.

Henry Miller presented "Daddy Long-Legs," March 30, to a big audience in Huntington, Ind. Miss Frances Carson as Judy. "Birth of a Nation" April 3-5, to capacity business. De Rue Brothers' Minstrels, April 11 (Isidore I. Marx).

BOSTON

Farrar Starts Season with "The Star Spangled Banner"—Forbes-Robertson

BOSTON (*Special*).—The bill for the opening in Boston of the Metropolitan Opera company, on April 3, made no provision for the appearance of Madame Farrar, as the opera was "Boris Godounov." Madame Geraldine, therefore, took matters into her own hands, and at her request matters were so arranged that she, and nine others, inaugurated the three weeks' season. When the first curtain rose on Monday, Madame Farrar was disclosed, waving a United States flag and surrounded by other ladies draped in the colors of various nations. Madame Farrar—who was recognized by only a part of the audience—thereupon sang, none too well, "The Star-Spangled Banner"; and after she had thus announced her presence in our midst, the business of the evening proceeded.

Sir Johnston Forbes-Robertson's last appearance on any American stage was announced some time ago for Monday evening, April 24, on the Elizabethan stage of Sanders Theater at Harvard University—with "Hamlet" as the play. The demand for seats—Sanders seats only 500—has been such that at first another performance for Tuesday was announced, and now another for Wednesday—so this farewell, like the larger one, has been issued in triplicate.

Neither Sir Johnston nor Robert Mantell has found it convenient to take part in the city's official observance of the tercentenary on April 23. Julia Arthur, however, will act scenes from the plays.

George Arliss in "Paganini" came to the Hollis this week. "Alone at Last" was somewhat "highbrow" for the true pleasure of the public or musical plays here, and has left the Shubert earlier than was expected, making way for "A World of Pleasure," from the Winter Garden. Henrietta McDaniel, the expert player of boys' parts, remains at the Castle Square, this week in "The Prince and the Pauper." The other bills: Park Square, Margaret Illington in "The Lie"; Plymouth, May Irwin in "33 Washington Square"; Colonial, "Stop! Look! Listen!" Wilbur, "Hobson's Choice"; Majestic, William Hodge in "Fixing Sister."

John Craig is about to revive "Rosedale."

Kate Ryan, the veteran member of the old Boston Museum company, has been playing Mary in "Lord Fauntleroy" at the Castle Square. She recently delivered a paper on "Old Boston Museum Days" before the New England Historic Genealogical Society.

Philip Gross is the author and director of the "1915 Town in Review" produced on April 10 and 11 at Jordan Hall by the Boston Y. M. H. A. Mr. Gross has come from the Pacific Coast to study with Professor Baker at Harvard.

The school children flocked in such numbers to see "Lord Fauntleroy" at the Castle Square that a Saturday morning performance was given to a sold-out house.

The Red Stocking Community Christmas Committee offers a prize of $100 for a short Christmas play. Inquiries and manuscripts may be addressed to the committee at 135 Ivy Street, Brookline, Mass.

No move has yet been made toward the promised rebuilding of the Tremont Theater, the stage of which was destroyed by fire some months ago.

Henry Jewett is directing the production, by the Players' League, of a number of one-act plays. They will be seen in matinees at the Park Square.

Mrs. Nellie Taylor, the last of the four Newton sisters, who were on the stage in the sixties, died at Scituate a few days ago. Her sister, Mrs. N. D. Jones, was found dead in bed a few weeks ago. The latter was the best known of the four sisters, and as Mollie Newton was for years a member of the stock company of the Howard Athenæum. She married a prominent local actor of the day, Nat D. Jones, the son of Dr. J. S. Jones, who besides being the author of "The Silver Spoon" and many other plays, was manager, actor, physician, and interesting character generally. Some relics of the older Jones—presented to J. B. Clapp by Mrs. N. D. Jones—are now to be seen in the collection of the Bostonian Society. FORREST IZARD.

PLAYER FOLK IN IOWA

"Robin Hood" April 7 at the Metropolitan by the De Koven Opera company proved the artistic treat of the season, while "Twin Beds" was the biggest comedy hit of several seasons. Jefferson De Angelis in "Some Baby" is underlined.

A syndicate of business men at Cedar Falls has purchased the Cotton Theater, which was erected there a few years ago at a cost of $65,000. It was purchased for $25,000. It will be reopened with "Bird of Paradise."

The Boston English Opera company, under the management of William Franklin Riley, closed its season at Madison, Wis., April 8.

Paul Gilmore, Jr., a son of Paul Gilmore, the actor, was killed at his home in Dubuque April 1, death resulting from injuries received while jumping from a train. He was seventeen years old, and lived with his grandparents.

The fight over Sunday movies at Charles City has attracted state-wide attention, and the matter will now go to the Supreme Court of Iowa for adjudication. City and county officials have been involved in the fight and jury empaneled to try the case have exonerated Manager Waterhouse.

Manager H. W. Emeny, of the Wisner Opera House at Eldora, was elected mayor of his city at the Spring municipal election.

Frank Hurst, formerly manager of the Waterloo Theater, at Waterloo, Ia., has joined the "Birth of the Nation" to act as manager.

The policy of the Odeon, at Marshalltown, has been changed, and vaudeville will not be seen at this house until after Lent.

Conditions in the Middle West do not seem to improve as the season wanes. Each week finds attractions closing, and many companies that have been proof against closing in the past, are going in this year.

James A. Feits, who was ahead of "Under Cover" until it closed, has gone West to do the advance for "Freckles."

Mr. and Mrs. Frank Peters (Eugenie Webb) are with the Coburns in "The Yellow Jacket." They have been associated with attractions playing classical productions for many years.

The Hugo Brothers' Circus will be sent out this Spring from Cedar Rapids as a twenty-car show.

There are many opera houses of many managements, but one is unique in Iowa, for at Pella the theater is booked and managed by the federated women's clubs of the town.

It is rumored the local G. A. R. Society will follow the example of the organization in other cities in Iowa and protest the showing of "The Birth of the Nation" film at the Metropolitan here in April. FRANK E. FOSTER.

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NEW PLAYS OF THE WEEK

"Pete" by Hall Caine and Louis H. Parker, at Buffalo—"Talk! Talk! Talk!" in Toronto—"Tickets Please," Wheeling, W. Va.

BUFFALO, N. Y. (*Special*).—"Pete," by Hall Caine and Louis N. Parker, had its first trial at the Star Theater Thursday night, April 6. In this play appears Derwent Hall Caine, son of the noted novelist and playwright. As usual, the critic's saw the play from divergent angles. One says it "thrills"; another says it is dull and unconvincing; another that it lacks punch. The cast is strong, but one critic says, that doesn't save the effort.

The Isle of Man is the scene of the story, and the atmosphere of a Manx village is suggested not only by the people, but by some interesting stage settings. The garden side of the Manx Fairy Inn was almost wrecked last evening by an importunate cow, a real cow, that was stationed so far away from her meal of hay that she finally broke away from her moorings and was caught in the nick of time. A half dozen sheep behaved much better. Some white pigeons circled about the stage at the rise of the curtain and then settled down on the wall, at the back. The play remained all week.

Announcement is made by the management of the Star that for week April 17 Ann Murdock and an all-star cast will be seen in a new play which will be announced later. Miss Murdock made a distinct impression upon her last appearance here and she will be surrounded by an excellent company under the management of Charles Frohman, Inc. J. W. BARKER.

TORONTO (*Special*).—Royal Alexandra, April 3-8. "Talk! Talk! Talk!" a new musical comedy, first performance on any stage, to large and very appreciative audiences. The cast is composed of local professionals and very exceptional with a New York press agent to write up the beauty of the chorus ladies and the cleverness of at least five of the principals, this piece would draw on Broadway. Margaret Walsh, a very clever comedienne (a la Marie Cahill) is very amusing, and her partner, Charles Downey, was as breezy as any professional star in New York. Music is tuneful and the lyrics witty. The production is beautifully costumed and staged all through. GEORGE M. DANTREE.

WHEELING, W. VA. (*Special*).—"Tickets, Please," a meritorious product by Will M. Hough, author of "The Time, the Place and the Girl," and W. B. Friedlander, who wrote the music, was seen and enjoyed by a capacity house at the Victoria Theater April 3, and repeated at the matinee next day, and at night again, in Wheeling, W. Va.

There is fun galore in the unraveling of the story, and the musical interruptions are delightful. Leonard Loehr is a very capable Johnny Bates, and James Frazer furnishes a lot of comedy by his droll assurances to Johnny that he will have to die "eventually—why not now?" Katherine DuBois is very amusing as Johnny's aunt. Lillian Formoyle makes a chic and charming stenographer and Elaine Arndt makes a pretty heiress and dresses the part. There are many other principals and a beauty chorus that sings and dances well.

MIRROBITE.

BROOKLYN

The Calburn production of "The Man Who Owns Broadway" scored a decided "hit" at the Majestic week April 3-10, to consistently good business. Robinson Newbold, featured his comedy, causing enough laughter to satisfy for many a day. Florence Webber returned to the cast prominently, while Forrest Hoff did his usual share of good work. Others who appeared to good advantage are: Eva Ollwatt, Nella Brown, Billy Lynn, Julia Stafford, Wit Whitten, George Elliott, and Charles Glover. The company is a big Brooklyn favorite, which was evidenced by the applause rendered Manager Callahan when announcing a return engagement Easter Monday and week with Victor Herbert's "Mademoiselle Modiste." Forbes-Robertson closed with "Hamlet" Monday and Thursday nights and Saturday matinee; "The Passing of the Third Floor Back" Tuesday and Saturday nights, with Wednesday matinee, and "The Light That Failed" Wednesday and Friday nights current week.

"Potash and Perlmutter" was excellently presented at the Montauk to rejuvenated business. "Under Fire," current week, with William Courtenay. "Twin Beds" is scheduled to play a return engagement.

The Triangle programme furnished its usual thrills to good advantage. The bill included William S. Hart in "The Aryan," Dorothy Gish in "Little Meena's Romance," Owen Moore in "The Village Blacksmith," with Martin Richardson, tenor, as an added attraction.

ROBERT J. MERTLINGER.

CINCINNATI'S MAY FESTIVALS

The history of the Cincinnati May Festivals will be sustained in the twenty-second of these famous biennial musical events, which will take place in Music Hall, Cincinnati, from May 2 to 6. The programmes provide for the performance of Mendelssohn's "St. Paul" on the opening night, the Brahm's Requiem on the closing night, and "The Children's Crusade" of Pierne on Friday night. The most colossal programme of the Festival, and one of the most wonderfully to be attempted anywhere is the Beethoven night, which will be given on Wednesday. This programme will consist of the Missa Solennis and the Ninth symphony. At the Thursday concert Olive Fremstad will be the soloist, and on Saturday afternoon Schumann-Heink will sing. The soloists engaged for the Festival are: Olive Fremstad, Florence Hinkle, and Edith Chapman-Goold, sopranos; Schumann-Heink and Sophie Braslau, contraltos; Morgan Kingston and Lambert Murphy, tenors; Clarence Whitehill and Arthur Middleton, bassos. The May Festival chorus consists of 350 carefully chosen voices. The famous children's chorus numbers 800 voices, and a solo chorus of 40 professional singers will be still another feature. The Cincinnati Symphony Orchestra has been engaged for the festival, and Dr. Ernst Kunwald will conduct.

NEW BEDFORD'S NEW PLAYHOUSE

The New Bedford, Mass., Olympia Theater was formally opened April 3 in the presence of Mayor Edward R. Hathaway and the entire city government and prominent business men of Boston and New Bedford. The great house, holding 2,800 seats, was crowded to its capacity, and New Bedford people for the first time were enabled to see for themselves the architectural beauties of the theater and hear the great pipe organ. The opening bill was "Crooked to the End" and six acts of vaudeville.

ANNUAL MEETING

for the transaction of the business of the association, and for the election of Officers and Trustees of the

ACTORS' FUND OF AMERICA

will be held at the HUDSON THEATRE, 139 West 44th Street, New York City,

on Tuesday, May 9th, 1916, at 2 P. M.

SPECIAL MEETING OF THE ACTORS' FUND

A Special Meeting of the Actors' Fund of America will be held at the Hudson Theatre, 139 West 44th Street, New York City, at 3 P. M. (immediately following the Annual Meeting), for the purpose of voting on and adopting the following proposed amendment to the By-Laws:

SECTION 19. Any member of this association may at any time present a request for assistance or relief to the Board of Trustees or the Executive Committee; provided, however, that the Board of Trustees and the Executive Committee shall have no authority or power to consider such application for assistance or relief, unless it is made by a member of this association who has been in good standing for at least three (3) consecutive years, immediately preceding the request for relief or assistance, or who has paid at least three years' dues in advance.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of Aug. 24, 1912, of THE NEW YORK DRAMATIC MIRROR, published weekly at New York, N. Y., for April 1, 1916.

STATE OF NEW YORK } ss:
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Lyman O. Fiske, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE NEW YORK DRAMATIC MIRROR, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher, The Dramatic Mirror Co., 1493 Broadway, New York City; Editor, Fred'k F. Schrader, 315 West Seventy-ninth Street, New York City; Managing Editor, Fred'k F. Schrader, 315 West Seventy-ninth Street, New York City; Business Manager, Lyman O. Fiske, Great Kills, New York City.

That the owners are: The Dramatic Mirror Co., 1493 Broadway, New York City; Fred'k F. Schrader, 315 West Seventy-ninth Street, New York City; Lyman O. Fiske, Great Kills, New York City; Harry A. Wilson, 936 Bay Ridge Avenue, Brooklyn, N. Y.

That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are, none.

That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than so stated by him.

LYMAN O. FISKE,
Business Manager.

Sworn to and subscribed before me this 31st day of March, 1916.

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CHICAGO

Why Show Printing Prices Soar—Theatrical Hospital Benefit—Elks' Carnival

CHICAGO, ILL., April 14 (*Special*).—The cost of show printing is advancing in leaps and bounds. The cost of ink has been going up steadily for the past year, and recently the price of paper has started in the same direction. The advance in the cost of ink is caused by the fact that practically all the dry colors come from Germany and the stock on hand at the time the war began has been consumed. The advance in the cost of paper is explained by the fact that England put an embargo on coal to Norway and Sweden, compelling those countries to burn their wood, which causes a shortage of paper pulp in England. Following this, England put an embargo on pulp coming to this country from Canada, which has been the principal source of supply, forcing an advance on all kinds of paper. In lithograph material the price of both inks and paper has advanced until show printing concerns all over the country are losing money on all orders filled under contracts made in the past. Circus contracts taken some months ago are being filled by printing concerns at great losses and there is no way of estimating what future losses will be. Robert Sherman ordered a line of paper for a show going out next season of the National Show Print some time ago; Halton Powell made the same order recently for a show by W. C. Herman going out next season. The difference in the cost of the two orders amounted to $800, which gives an idea of how much the advance in inks and paper is effecting producers. A common one sheet type which sold for $12 per thousand a year ago now costs $15.

The second annual Strollers Revel at Powers Theater Sunday afternoon, April 9, packed the theater, and proved the biggest thing of the kind in the history of Chicago theatricals. Those who appeared: Elsie Janis, Ruth St. Denis, Wilton Lackaye, James Goddard, Mae Curtis, Stuart Barnes, Natalie and Ferari, Milo, Charles Mack and company, Ray Raymond, Al. and Fannie Steadman, Herbert Lloyd, Octo Dua, Pfeil Sisters, and the Strollers themselves appeared in a travesty by Lorin J. Howard, which was most amusing. These affairs generally develop a big vaudeville star, and the new face on Sunday's bill is Mae Curtis. Claude S. Humphrey, of the Chicago United Booking Office, was chairman of the Entertainment Committee.

The Summer attractions at Chicago theaters have not yet been determined. It is likely that "Katinka" will be at Cohan's Grand.

The attractions for next season at Chicago theaters have been decided in a few instances. "Fair and Warmer" will open next season at the Cort. The opening attraction at Cohan's Grand has not been determined, but "The Great Lover" comes Oct. 1 and will be followed by "The House of Glass." "Hit-the-Trail Holliday" and the Cohan Revue. E. C. Wilson has leased "The Shepherd of the Hills" from Gaskill and MacVitty.

With the falling off of activity in legitimate fields many of the dramatic players, who make headquarters in Chicago, have turned to vaudeville. Leila Shaw is playing for the W. V. M. A. in a sketch and is to play the Pantages circuit this Summer. Joan Storm and Jack Marston, who are now on W. V. M. A. time, open on the Pantages circuit May 8; Willis Hall is on the Sun circuit for a few weeks with "Which Shall I Marry"; L. Andrew Castle is playing the Canadian time of the W. V. M. A. with a playlet; Walter Jones is with "The Heart of Chicago," now on the Butterfield time; Rodney Rahous and Marie Nelson are at Los Angeles, Cal., after a tour of S-C time; Clayton Macklyn, of their company, is in Chicago awaiting the reopening of the act; Alice Hamilton is playing Middle-West dates, and Will Rogers is playing George H. Webster time with a sketch called "Back Home."

The Chicago Lodge of Elks will hold a carnival at the Auditorium May 2. Schumann-Heink gave a recital at Orchestra Hall Sunday night.

The Actors' Fund benefit will be held at the Auditorium April 28, and among those expected to appear are Julia Arthur, Charlotte Greenwood and Sidney Grant, Harry Lauder, Anna Pavlowa, Montgomery and Stone, Cameron Sisters and many others. Charles Mast will have charge of the stage.

The fourth annual benefit for the American Theatrical Hospital will be held at the Auditorium Sunday afternoon, May 14, and the various committees expect to make it the most successful affair of the kind yet held in the interests of that worthy charity. Reception Committee—Walter F. Driverm, chairman; Joseph Hopp, Judge John P. McGoorty, Judge Joseph Sabbath, Judge Joseph La Buy, Judge John Caverly, Hon. Miles J. Devine, Dr. Max Thorek, Dr. Frederick Jefferson, Max Sello, Jr., Lincoln J. Carter, J. B. Warren, J. J. Howard, Lewis D. Nichols, E. C. Talbott, E. E. Caruthers, A. J. Ziv, John Miller, W. D. Hildreth, Harry G. Melville, Charles G. Driver, George J. Pilkinton, Col. F. J. Owens, Nat Reiss, Edward P. Neumann, C. H. Armstrong, W. J. Sweeney, Rhoda Royal, Charles Duffield, and Arthur Beauvais.

Entertainment—Edward Shayne, chairman; Aaron Jones, U. G. Herrmann, Joseph Hopp, John Warren, Augustus Pitou, Jr., Samuel Gerson, Harry Singer, Alfred Hamburger, Fred C. Eberts, and Dr. Max Thorek.

Box Sales—Mrs. Aaron Jones, chairman.

Press—Alfred Hamburger, chairman; Ralph T. Kettering, Harry F. Rose, Ben Garretson, E. E. Meredith, W. H. Williamson, Walter Babcock, Walter Hildrith, H. C. F. Danforth, Casper Nathan, and L. C. Zelleno.

Ticket Sales—Mrs. Charles N. Goodnow, chairman; Mrs. George Sello, Mrs. Alfred Hamburger, Mrs. B. Maier, Mrs. A. J. Lavaty, and Miss Lillian M. Cody.

Stage—Abe Jacobs, Walter J. Meakin, and William Cunningham.

Bills of the week are: Cohan's Grand: Julia Arthur in "The Eternal Magdalene" is on her second week. Miss Arthur is the same great artist she was when last seen here sixteen years ago. Her vehicle is along "White Slave" lines—a theme that is overdone and has not created much enthusiasm:

Princess: "The Weavers," one of those plays everyone should see, but nobody wants to see is in its second week.

Cort: "Everyman's Castle" is not a success. This was realized by the management the next day after it opened, for the prices of the best seats was reduced from $2 to $1.50. "Nothing But the Truth," which had a preliminary hearing in the East, is expected to replace it shortly.

Power: Ethel Barrymore is attracting her admirers with "Our Mrs. McChesney."

Olympic: "So Long Letty"-continues on its merry way.

Garrick: "Experience" continues to give extra matinees to accommodate the overflow. The 150th performance was celebrated Monday.

Illinois: Montgomery and Stone continue to draw packed houses in "Chin Chin."

Chicago: "Her Soldier Boy" opened this week after a few dates East.

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Mr. LOUIS MANN
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Edward Locke's Comedy-Drama **THE BUBBLE**

A WEEK OF SILENT DRAMA

SAN FRANCISCO (*Special*).—A peculiar condition of theatrical affairs existed here week April 1—namely, not a single regular house had a dramatic performance. All gave way to the silent performance.

The Alcazar ended its stock season with Lytell and Vaughan April 2, when an ovation was given the popular stars. They have gone to their ranch nearby and after a short rest will take the entire company to Honolulu for three months' play. In the meanwhile a film called "Glory," in which Kolb and Dill star is being produced.

The Columbia is dark this week, and likewise the Savoy. The Cort is doing well with the picture, "Ramona."

The Orpheum had Willa Holt Wakefield as the headliner week April 3 to excellent business. The Empress, Pantages, Hip, Wigwam, and Republic, all vaudeville and picture houses, are reaping harvests.

Rev. Brother Leo gave a lecture at the Fairmount Hotel on the "Woman of Shakespeare" and will also give a talk on "Shakespeare's Men of Desires." The Wilmerding School produced Pinero's farce, "Preserving Mr. Panmure."

Ticket scalpers will not be permitted to pay $10 a day license to sell tickets. They must pay by the month $300 or not at all. Such is the opinion given by the city attorney.

Wise and O'Conner, who were attorneys here for Sullivan and Considine, are attorneys for a new corporation called Palace Theater Company; capital stock, $50,000.

Little Lina Baskette, eight years old, has attracted the attention of the Universal Film Company, and is contracted for by that company for five years. Pavlowa praised her talents after having seen her dance.

The movie men of the South were here before the Board of Supervisors, asking that the Censor Board be abolished.

A. T. BARNETT.

A TREAT IN OKLAHOMA

VINITA, OKLA. (*Special*).—Grand Theater, A. C. King, manager: "The Everywoman" company arrived in the city April 3, and played to the largest house the Grand has had for several years. The audience was well pleased. The management is entitled to praise for bringing such a good company here and giving the theatergoers such a treat. N. R. WARNER.

ACTORS LIKE NEW RESTAURANT

Many well-known actors and actresses, as well as producers and managers, are choosing a new Broadway restaurant as their favorite rendezvous these days. The place being favored most now is the Deoch an' Doris Restaurant, which is located on Broadway and Forty-eighth Street. It features a cabaret entertainment, which includes many artists well known to vaudeville and musical comedy. On the programme are Kitty Edwards, the Garland Sisters, Marion White, late with the "Ziegfeld Follies," and others.

NEW YORK THEATERS

EMPIRE B'way. & 40th St., Evenings at 8.15. Matinees Wednesday and Saturday at 2.15.
CHARLES FROHMAN.....Manager
Charles Frohman presents a new play of U. S. Army Life on the Mexican border
Rio Grande
By Augustus Thomas.

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.30.
CHARLES FROHMAN.....Manager
Charles Frohman and David Belasco present
a new American play
THE HEART OF WETONA
By George Scarborough.

LIBERTY Theatre, W. 42d St. Evgs. at 8.15; Mats., Wednesday and Saturday at 2.15.
KLAW & ERLANGER, Managers
Charles Frohman presents
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the Musical Play **SYBIL**

GEO. M. **COHAN'S** Theatre, B'way and 43rd St. Evgs. at 8.30. Mats. Wed. and Sat. at 2.30
KLAW & ERLANGER.....Managers
Henry W. Savage offers
Mitzi in Pom-Pom
With TOM McNAUGHTON

REPUBLIC W. 42d St. Evgs. at 8.30. Mats., Wednesday and Saturday at 2.30.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
JANE COWL
And an All Star Cast.

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.
COHAN & HARRIS Present
Leo Ditrichstein
in his comedy triumph
THE GREAT LOVER
By Mr. Ditrichstein and Frederic and Fannie Hatton.

New Amsterdam Theatre, W. 42d St. Evgs. 8.00.
Matinees, Wednesday and Saturday, 2.00.
Shakespeare Tercentenary Festival
Tree in Henry VIII
With Edith Wynne Matthison, Lyn Harding, Charles Dalton, Willette Kershaw and Co. of 185.

GAIETY Broadway and 46th Street. Evenings at 8.25. Matinees Wed. and Sat., 2.25.
KLAW & ERLANGER, Managers
Corey-Williams-Ritter, Inc., present
MRS. FISKE
in the new comedy
Erstwhile Susan
By Marion De Forrest
Founded on Helen R. Martin's Novel, "Barnabetta"

BELASCO West 44th St., Evgs. 8.30. Mats., Tuesday, Thursday and Saturday 2.30.
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail.*
By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near Bway. Evenings at 8.30. Matinees Wednesday & Saturday 2.30
OLIVER MOROSCO presents
The Cinderella Man
A new comedy
By Edward Childs Carpenter

CANDLER 42nd St., near B'way. Evenings, 8.15; Matinees, Wed. & Sat. 2.15
COREY, RITER & WILLIAMS present John Galesworthy's dramatic masterpiece
JUSTICE

ASTOR Broadway and 45th St., Evenings 8.10. Matinees Wednesday and Saturday at 2.10.
Cohan & Harris present
The Cohan Revue 1916
ALL STAR CAST
A musical crazy quilt, pasted together and threaded with words and music.
By GEO. M. COHAN

B. F. KEITH'S **PALACE** Broadway and 47th St. Mat. Daily at 2, 25-50-75c. Every Night 25-50-75-1.-1.50. Two Big Concerts Sunday
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DURANT and HAWKESWORTH
"THE MAN WITHOUT A COUNTRY"
NAN HALPERIN RYAN & LEE
LYONS & YOSCO NORDSTRUM & PINKHAM
BOB ALBRIGHT NEDERVELD'S BABOONS
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SOUSA AND HIS BAND
100 Novelties, including
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FLIRTING AT ST. MORITZ
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Mat. Best Seats $1.50 Best Seats $1
Staged by R. H. Burnside
Sunday Night—SOUSA AND HIS BAND and "Hip" Novelties

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

WANTED—STOCK COMPANIES

If You Know of a Vacancy for a Good Organization, Inform "The Mirror" With Least Delay

There are a number of towns throughout the country that have a vacancy for a good stock company, and there are a number of managers who are looking for an eligible location for just such a company to meet the demand of the townspeople. For a limited period THE MIRROR will act as an exchange between managers of local theaters and managers prepared to organize and install a company where there is such a demand. Both sides are urged to send the desired information. Local managers will please state name of city or town, population, name of theater, seating capacity and state what opposition exists, if any. A complete list will be published at an early date if the response is such as to warrant it. MIRROR correspondents everywhere are requested to lend their assistance by sending reports in regard to existing vacancies for stock companies in their localities.

GREATER NEW YORK STOCK

KEITH'S BRONX.—"The Three of Hearts" was the bill week April 3, at Keith's Bronx Theater. The members of the B. F. Keith Stock company were not at their best, as there was nothing distinctive for them to do. There was no special fault to be censured nor any particular merit to be praised. The comedy has not sufficient adult mentality for adults. Walter P. Richardson struggled manfully with the character of Harry Hamilton and was aided to the best of their ability by Walter Marshall, Luella Morry, Albert Gebhardt, Francis McGrath, Fred C. House, Russell Parker, David Hewitt, William Seele, Edwin Abbey, who made the most of the role of Colonel Maythorne and was also seen as Constable Smith. Adella Barker was woefully miscast as Mrs. Hamilton Brown. Week of April 10, "The White Sister." Monday, April 17, will be Army and Navy night, with "Arizona" as the attraction.

IDA C. MALCOMSON.

BROOKLYN.—"Kick In" was very creditably presented in stock by the Grand Opera House Players week April 3-8. Dudley Ayres and Enid May Jackson did the most of their parts in a commendable manner which may also be said of Chas. Schofield, Clara Mackin, Florence Roberts, and Mr. M. J. Briggs. Others who appeared very successfully are: William Evarts, William Elliott, Miss Isadore Martin, Miss Fay Baker, Edward Fitzgerald and, J. Francis Kirk. "Along Came Ruth" winds up the stock productions at the Grand for the season this week, the members of the company having made Summer engagements. The house will remain dark for one week and then run new releases exclusively for the Mutual Film Company, including new adventures of Chas. Chaplin, recognized as America's highest priced actor.

MERTLINGER.

ELSMERE.—The Elsmere Players presented "The Yellow Ticket," by Michael Morton for last week's bill. Welba Lestina as Marya Varenka gave a decidedly interesting performance, while Clay Clement as Julian Rolfe was most satisfying. James P. Burtis as Count Nicoli Rostov in a clear-cut performance. Others that helped make the performance agreeable were: Harold Kennedy, Henrietta Goodwyn, Claude Miller, Rob Kommel and others in minor roles. "A Fool There Was, April 10-15.

R.

STOCKS OF ST. LOUIS

ST. LOUIS (*Special*).—Business at the two big stock houses, the Park and Shenandoah, keeps up in spite of Lenten depression. Interest in the farewell weeks of Miss Mabel Wilber, who has been prima donna of the Park Opera Company, alternating between these two houses for eighty-five weeks, is keen among the patrons of the houses. Her last appearance will be in "The Mikado" next week at the Park and the following week at the Shenandoah. Her successor has not been announced as yet but it is rumored that General Manager Wm. J. Flynn is negotiating with such stars as Leola Lucey, Florence Weber, Florence Mackey and Anna Bussart; the last named just having closed with the successful musical stock in Mt. Vernon, N. Y. Miss Mary Boland closes her four weeks' successful engagement at the Shenandoah next week, and Miss Chrystal Herne succeeds her as star of The Players for the following four weeks. Miss Herne will play "Cousin Kate" and "The Marriage of Kitty" two weeks at each house.

HAGERMAN, JR.

"REBECCA" IN SEATTLE

SEATTLE, (*Special*).—At the Metropolitan the Wilkes Stock company scored a success in "Rebecca of Sunnybrook Farm," March 26-April 1, which drew large and medium houses. In the cast was a good representation of juvenile talent, and each role was portrayed in an easy and natural manner. Ann Pitwood, in the title part, appeared to good advantage, and her work shows great promise. Norman Hackett, as Adam Ladd, gave a faithful delineation. In the cast were Panchon Everhardt, Helene Sullivan, Olga Gray, Guy Hitner, Stanley DeWolf, Richard Vivian and others, who contributed to the success of the performances. "Within the Law," 2-8.

BENJAMIN F. MESSERVEY.

"THREE WEEKS" IN ST. PAUL

ST. PAUL, MINN. (*Special*).—"Elinor Glyn's sensational, soul-stirring drama" (I am quoting the billboards), "Three Weeks," was the offering of the Ernest Fisher Players at the Shubert, April 2-9. Agatha Brown, as the Queen of Sardalia, ate her soup noiselessly, and in many other respects suggested queenly attributes. Robert Russell, as Paul, met requirements, and sang "Underneath the Stars" to his amoret, thereby giving the second act a romantic opera climax. Duncan Penwarden, as the King, was villainous for the first time in weeks. Frederic Van Renssalaer and Ernest Fisher depicted two interesting types, Sir Charles Verdayne and Captain Grigsby, respectively. Boyd P. Joy, the scenic artist, furnished excellent sets; the gondola in the Venetian setting moved rather smoothly, although sand-bars seemed to hinder it some. Florence Stone in "Outcast," April 10-16; "The Holy City," April 17-23.

JOSEPH J. PFISTER.

MOZARTS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players gave a most creditable production of "The Christian" at the Mozart, April 3-8, to excellent business. Alice Clements won new honors as Glory Quayle. Victor Browne made a splendid John Storm. Harold Salter as Lord Robert Ure, Arthur Griffin as Archdeacon Wealthy, Emma Carrington as Betty, Peggy Cameron as Polly Love, and Jack McGrath as Horatio Drake. Director McKee mounted the production in sumptuous fashion, special scenery by Albert Amend being a feature. "Faust," April 10-15; "Mrs. Wiggs of the Cabbage Patch," April 24-29.

The Mozart Theater, the home of the Mozart Players, is owned and most successfully managed by Malcolm D. Gibson, who similarly controls the Majestic Theater in Elmira.

J. MAXWELL BEERS.

DAVIS'S STOCK IN SHAKESPEARE

PITTSBURGH (*Special*).—Mr. Harry Davis has arranged to give "The Taming of the Shrew," by the Davis Players, in Pittsburgh week April 24 as his contribution to the Shakespeare Tercentenary. Mr. Davis has perfected arrangements with the Augustin Daly estate for the Daly manuscript of this comedy, the same that was used at Daly's Theaters in New York and London when Miss Ada Rehan and Mr. John Drew played the leading roles. The characters in Mr. Davis's production are Miss Alice Fleming and Mr. Edward Everett Horton.

PITTSBURGH (*Special*).—"The Dummy" had its first appearance in this city week of April 3, when it was produced by the Harry Davis Stock company at the Grand. The juvenile, Graham Velsey, was cast as the boy detective (originally done by Ernest Truex in the New York production), and did some of the best work since he has been with the Davis Players. Alice Fleming, the popular leading woman, was down for a crook part, and did her usual good work, and Edward Everett Horton was effective in the role of a detective. Mabel Carruthers, Earl Mitchell, Coates Gwynne, Robert Tabor, Redmond Flood, William Florence, Katherine McHugh, Ernest Cossart, and Herbert Denton were all cast to advantage. Director Dennis Harris announces the following: "The Nigger," April 10-15; "Forty-five Minutes from Broadway," April 17-22; "Taming of the Shrew," April 24-29.

The Empire Stock company closed its season April 3-8 with "Big Hearted Jim" as the offering. Louisalta Valentine, one of the best leading women seen at this house, left the company a couple of weeks previously. Jack Morgan and Mrs. Argo played the leads in the closing production. The Empire opened April 10 in a musical comedy, "A Trip to Paris," a road show.

FACKINER.

MANCHESTER STOCK CLOSES

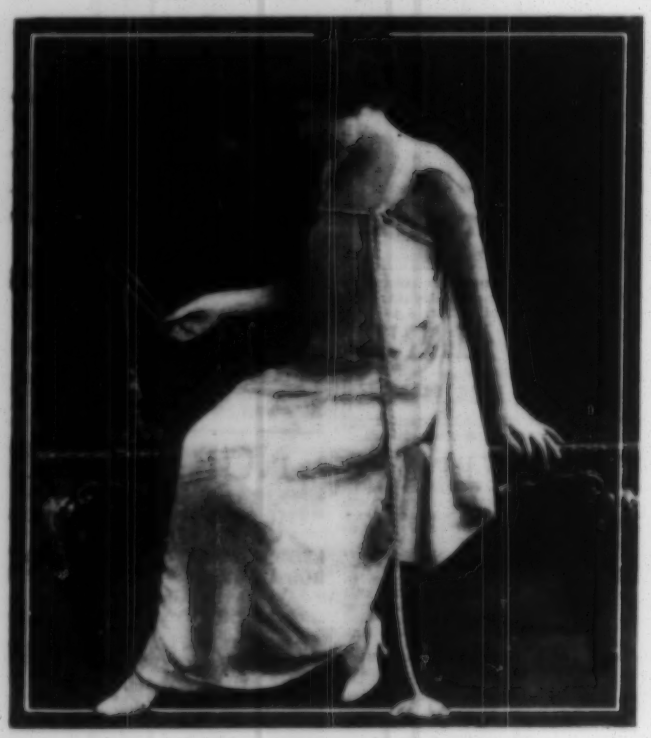
MANCHESTER, N. H. (*Special*).—The stock season for Manchester theatergoers was brought to a close Saturday, April 8. The season was a very successful one and the Palace Players made many pleasant acquaintances. Manager William H. O'Neil states that the vaudeville season will start April 24. The closing play was "Believe Me, Xantippe." Rose King as Dolly Hoffman and Charles Dingle as George McFarland were exceptionally good.

J. J. MAHONEY.

NESTELL CO. HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—The Nestell Players, at the Home Theater, in "The Traveling Salesman," March 27, 28, 29; good play to splendid business. "On the Banks of the Rio Grande," March 30-April 1; splendid play to S. R. O. "Such a Little Queen," April 3-5; "On the Stroke of Ten," April 6-8.

C. W. OSWALD.



Murello.

MISS MABEL WILBER
(Mrs. Madison Cory.)

Miss Mabel Wilber is the prima donna of the Park Opera company in stock, St. Louis, Mo. She has been with the Park people since October, 1914, and will leave them within a few weeks, at the close of the season. Miss Wilber has all of the elements of professional popularity. She is cultivated in her knowledge of the technique of music, her voice is winning and her personality is gracious.

POLI BACK IN BALTIMORE

BALTIMORE (*Special*).—The re-entry of S. Z. Poli into the local stock field was accomplished Monday night, April 10, at the Academy with a good deal of spirit, which should argue well for future weeks. The enthusiasm was not by any means confined to the audience, the management fairly outdid itself in endeavoring to make a favorable impression upon its patrons, dispensing flowers and copies of a song composed in honor of the occasion, entitled "Welcome, Mr. Poli," with a lavish hand. At the conclusion of the performance, the entire audience, which filled every available seat in the house, was invited to a dance given in the large ballroom of the Academy at which the members of the company were the guests of honor. Not content with this, the management provided an excellent menu of light refreshments a little after midnight. The opening play was "Under Cover." The new company compares well with any organization which Mr. Poli has brought to Baltimore. The best bit of acting was contributed by Tedd Brackett as the Inspector. Richard Buhler and Florence Rittenhouse gave good performances, the former as Denby and the latter as Ethel Cartwright. Both are players of wide experience. Russel Filmore gave an unusually even performance. He gives promise of proving an exceptionally good juvenile. Miss Edna Hibbard played well the role of Nora Rutledge. The remaining male roles were extremely well handled. The staging was admirably done. "On Trial," week of April 17. With the deepest regret we attended the farewell performance of the Auditorium Players on Saturday night, April 8, when they appeared in Zangwill's "The Melting Pot," for, during the past fifteen weeks they have proved conclusively their right to be ranked as one of the best stock organizations Baltimore has had. Many of the individual members of the company have been here for the past four years, and we have come to look upon them as personal friends and part of our civic life.

I. B. KREIS.

NORTHAMPTONS PLAY "HAMLET"

NORTHAMPTON, MASS. (*Special*).—Academy (Bertram Harrison): Recent offerings by The Northampton Players have been "A Pair of Sixes," "Inside the Lines," "Paid in Full" and "Too Many Cooks." The company will not rest Holy Week, as in former seasons, but will present "The Servant in the House," which will require but part of the cast. The other part of the cast appeared in "Paid in Full." James Rennie being among those taking a vacation that week, the part of Joe Brooks was played by William Powell, a great favorite in Northampton, and who in this role gave a strong and sincere piece of emotional acting of high order which was ably supplemented by the work of Adeline O'Connor as Emma, William Pringle as Captain Williams and Robert Ames as Jimsy.

At the McCallum, private theater, March 23, the programme was Sudeman's "Streaks of Light" with James Rennie, Gertrude Workman and William Pringle in the cast. Mary Coates and Thomas Swem gave Dowson's "Pierrott of the Minute." As usual both plays were beautifully and novelly staged and developed acting of originality and interest. "When Dreams Come True" played to a large house, afternoon and evening, March 30.

Week April 10 the company gave "Hamlet" in observance of the Shakespearean tercentenary. The choice of play was by popular vote and was a marked tribute to this city's appreciation of James Rennie.

MARY K. BREWSTER.

FRANCIS NEILSON FOR TORONTO

Miss Frances Neilson, well known among the younger American leading women, and in private life the wife of Corliss Giles, now appearing in a prominent role with Lou-Tellegen in "A King of Nowhere" at the 39th Street Theater, New York, has been engaged by Edward H. Robins to head the Robins Players at Toronto for a season of Summer stock May 15 to Aug. 15, at the Alexandra Theater, Toronto. Miss Neilson returns to New York the middle of August to begin rehearsals of a new play in which she will be seen on Broadway. Eugene Frazier and Jerome Renner are two more well-known players engaged by Mr. Robins yesterday.

STOCK SUMMER, FALL RIVER

John Meehan and Co. Players will open their Summer season of stock at the Savoy Theater, Fall River, Monday, May 1, instead of April 24. Mr. Meehan states that it will be the best stock company ever seen in Fall River. "On Trial" will be the opening bill.

W. F. GEE.

WILKES CO. PLAYS "THE NIGGER"

The Ernest Wilkes Stock players, at the American, drew big business week April 1 in "The Nigger." J. Anthony Smythe as Philip Morrow and Miss Marta Oatman as Georgiana Byrd had the bulk of the work. "The Virginian" followed, with Mr. Wilkes himself in the role of Trampas.

PHILLIPS.

MARGUERITE TEBEAU

Since her capitulation to the dramatic stage after a most successful career in concert work and musical comedy, Miss Tebeau has scored even a more pronounced success in stock than that which marked her work in musical circles. Since her first experience in the rudiments of her new art, Miss Tebeau has been affiliated with William C. Masson, the Keith general stage director. She has appeared under his direction at the Bushwick and Crescent theaters, Brooklyn, and now with the Keith Players, Union Hill, N. J. Wherever she has appeared her excellent work has gained her a host of friends, and in Union Hill they are a legion. Miss Tebeau specializes in "details," and her portrayals are noteworthy because they are natural.

DUBINSKY'S EIGHTH MONTH

KANSAS CITY, MO. (*Special*).—Capacity audiences again greeted the Dubinsky Brothers' Stock company as it swung into its eighth consecutive month, April 2, the offering for the week being "The Virginian." The bill went over with a punch, creating such enthusiasm that the crowd lingered around for twenty-five minutes after the matinee performance. Big Ed Dubinsky was sensationally successful in the part, many of the patrons who are regulars also at the $2 houses comparing his work on a par with that of Farnum. Miss Irene Daniel as Molly Wood won her audience completely, receiving an overwhelming ovation at her first appearance after laying off a week. Barney Dubinsky, James Bysell, Barrow Le Paige, Frances Valley, Eva Craig, Frank Meyers, and Wallace Grigg scored heavily. The Dubinskys have the only stock in Kansas City, since the closing of the Auditorium as the result of poor business. SHANNON.

JACK ROSELEIGH IN "FAUST"

"The best show of the season" appears to be the verdict of the theatergoers who witnessed the magnificent scenic and electrical production of "Faust" at the Hudson Theater, Union Hill, N. J., March 27-April 1. Jack Roseleigh, playing Mephisto, reaches a point in dramatic art that warrants all the complimentary words said about him. His impersonation of the devil, the ruling spirit in this romantic and spectacular production, is excellent. With fine physique, a strong, commanding voice, and with all the dramatic power which the part requires, he rises majestically to the loftiest oratorical heights, and exhibits work that requires the most careful research in stagecraft. The above, an excerpt from the columns of the Hudson Dispatch, a local daily, speaks well of the histronic ability of the most popular leading man who has ever appeared on the other side of the river. He scored a success in "The Virginian" last week.

STOCKS WIN IN PHILADELPHIA

PHILADELPHIA (*Special*).—With both of Philadelphia's stock companies producing first-class plays not too long absent from the boards in widely separated sections of the city, they are doing much to strengthen stock productions in Philadelphia. At the Knickerbocker Theater, for example, this week, April 3-10, "The Conquerors," one of the favorite plays of the late Charles Frohman, is playing, while "The Brute" and "Kick In" are announced for future presentation. This will be the first time for "Kick In." At the American, "A Woman's Way" is being played by the Arvine Stock company.

J. SOLIS-COHEN, JR.

MANHATTANS IN ROCHESTER

ROCHESTER, N. Y. (*Special*).—The Manhattan Players, a stock organization operated by John W. Rumsey and Edgar J. MacGregor, will inaugurate its fourth consecutive season Easter Monday in Rochester, N. Y., at the Lyceum. The leads will be played by Miss Paula Shay and Frederick Meads, and the other members of the company include Miss Oza Waldrop, who will alternate in the ingenue leads with Miss Shay, Miss Ethel Wilson, Miss Tessa Kosta, Robert M. Middlemass, Ernest Cossart, James T. Galloway, and John Lee. Mr. MacGregor will direct the performances and the business management will be in the hands of Richard J. Madden.

McWATTERS-WEBB, TERRE HAUTE

TERRE HAUTE, IND. (*Special*).—"What Happened to Mary" was intelligently presented by the McWatters-Webb Players at the Grand week April 3. Mae Melvin appeared as Mary. W. O. McWatters was pleasing as John Willis. Leslie Webb was good in the part of the old sea captain. Tom Krueger was the heavy, a rather unusual role for this player, but well handled. Edith Bowers, Bennett Finn, Lester Howard, Edith Gray, Victor Fletcher, Eleanor Pochelu and Sam Miller were particularly effective in their respective parts.

GANTT BAGGOT.

HATHAWAY'S AT BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Misleading Lady," week March 27 to large and appreciative audiences at the Hathaway. Noland Leary, late juvenile man of the Park Stock, St. Louis, made his first appearance as Stephen Weatherbee, a comedy part, and created a very favorable impression. The play was well staged under the direction of William H. Dimock. "The Woman He Married," week April 3. W. S. PRATT.

SCHENECTADY STOCK OPENS

SCHENECTADY, N. Y. (*Special*).—Manager Chas. G. McDonald of the Van Curler inaugurated the regular stock season April 10. Jane Lowe, a popular young leading lady of the West, made her debut in the East as head of the company. "Jerry" was the opening attraction.

NAT SAHR.

STOCK NOTES

The Road to Happiness" was the attraction at the Auditorium, Malden, Mass., week March 27. Al. McGovern, in the Wm. Hodge role, was delightful, as were Frances Stamford and Leona Powers as the two girls. A fine bit of character acting was the Phil Hunt of Albert Bushee. Mabel Griffiths as Mrs. Whitman and Smythe Walker as Walter gave thoughtful renditions. Week of April 3, "One Day."

Blanche Hazelton and her players are at the Bijou, Birmingham, Ala., in an indefinite season of stock, having opened March 27, in "The Bishop's Carriage." Clinton P. Hodder is leading man. William Farnel has the comedy roles; William Winterhoff has the "heavies"; Muriel Adams takes ingenue parts. "Under Two Flags" was given April 3.

Miss Edith Potter is the new leading woman with the Chester Wallace Players at the Warrington Theater, Oak Park, Illinois. She appeared in the title-role of "The Wife" week March 13 and scored decisively. "A Pair of Sixes," week 20, with "Kick In" to follow.

Hazele Burgess sailed for Tampa last Friday for a rest and visit with friends. She expects to return to the city in the early Summer, when she will probably be at the head of one of the Poli Stock companies.

Miss Mame Spran, known in stock companies in the West, is now with the Strand Arcade company, Toledo, O.

Frank Howe, Jr.

PLAYS

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JUVENILE

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PRINCESS THEATRE DES MOINES, IOWA

HAZELE BURGESS

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Keith's Bronx Theatre New York City

WELBA LESTINA

LEADING WOMAN
This Week—"A FOOL THERE WAS" ELSMERE THEATRE NEW YORK CITY

Jack Roseleigh

LEADING MAN
This Week: "Little Lost Sister"
B. F. Keith's Players
Hudson Theatre
Union Hill, N. J.

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EVA FALLON

WITH "THE PRINCESS PAT"

Management John Cort

FRED GRAHAM

Supporting DAVID WARFIELD — Direction DAVID BELASCO

LENORA NOVASIO

In "THE PRINCESS PAT"

FRED NIBLO

In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan

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HAZELL COX

"AROUND THE MAP" — Management KLAW & ERLANGER

VIVIENNE SEGAL

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WILLIAM RICCIARDI

"MAESTRO CEREALE" in "THE GREAT LOVER"

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Harrisburg, Pa., 12, Allentown 13, Reading 14, Atlantic City, N. J., 15, New Haven, Conn., 17, Bridgeport 18, Norwalk 19, Middletown 20, Springfield, Mass., 21, Fall River 22.

ARLISS, George (Klaw and Erlanger): Geo. C. Tyler): Boston 10-22.

BARRYMORE, Ethel (Chas. Frohman, Inc.): Chgo. March 20—indef.

BLUE Envelope (Richard Lambert): N.Y.C. March 13—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Henry Miller): Washington 10-15.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Toledo, O., 12, Lima 13, Columbus 14-15.

ETERNAL Magdalene (Co. A; Selwyn and Co.): Chgo. 2—indef.

ETERNAL Magdalene (Co. B; Selwyn and Co.): Los Angeles 10-22.

ETERNAL Magdalene (Co. C; Selwyn and Co.): San Antonio, Tex., 10-12, Austin 13, Temple 14, Waco 15, Dallas 17-19, Ardmore, Okla., 20, Oklahoma City 21-23, Bartlesville 24, Tulsa 25, Muskogee 26.

EVERYMAN'S Castle (H. H. Frazee): Chgo. March 26—indef.

EVERYWOMAN (Henry W. Savage): Iola, Kan., 12, Coffeyville 13, Arkansas City 14, Wichita 15, Salina 17, Topeka 18, St. Joseph, Mo., 19, Des Moines, Ia., 20-22, Omaha 23-26.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24-April 22.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Rochester 17-22, Buffalo 24-29.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): La Crosse, Wis., 12, Clinton, Ia., 13, Davenport 14, Springfield, Ill., 15, St. Louis 24-29.

FEAR Market (H. G. Fiske and Geo. Mooser): N.Y.C. Jan 29—indef.

FISKE, Mrs. (Corey-Williams and Ritter, Inc.): N.Y.C. Jan. 18—indef.

FORBES-Robertson, Sir Johnston: Bklyn 10-15.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GREAT Pursuit (Jos. Brooks and Messrs. Shubert): N.Y.C. March 22—indef.

HEART o' the Heather (Joseph Brooks): Pittsburgh 10-15.

HEART of Wetona (Chas. Frohman-David Belasco): N. Y.C. Feb. 29—indef.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept 13—indef.

HOBSON'S Choice (Messrs. Shubert): Boston March 13—indef.

HODGE, Wm. (Lee Shubert): Boston Feb 14—indef.

HOLMES, Taylor (Joseph Brooks): Detroit 10-15, St. Louis 16-22.

HOUSE of Glass (Cohan and Harris): B'klyn 17-22.

ILLINGTON, Margaret (Selwyn and Co.): Boston 3-22, N.Y. C. 24-29.

IN Old Kentucky: Detroit 10-15.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN, May: Boston 3—indef.

IT Pays to Advertise (Cohan and Harris): Phila. March 13—indef.

IT Pays to Advertise (Cohan and Harris): Grand Rapids, Mich., 12.

IT Pays to Advertise (Cohan and Haris): St. Paul 10-15.

JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—indef.

JUSTICE (Corey-Williams Ritter): N.Y.C. 3—indef.

LITTLE Shepherd of Kingdom Come (Messrs. Shubert): Phila. 10-22.

MANN, Louis (Messrs. Shubert): N.Y.C. 10—indef.

MAUDE, Cyril: B'klyn 10-15.

MELODY of Youth (Jas. K. Hackett and George C. Tyler): N.Y.C. Feb. 16—indef.

MURDOCK, Ann (Chas. Frohman): Utica, N. Y., 13, Rochester 14, 15, Buffalo 17-22.

NEW Henrietta (Joseph Brooks) Hartford, Conn., 12-13, New Haven 14-15.

O'HARA, Fiske (Augustus Pitou, Jr.): Indianapolis 11-12, Logansport 13.

OMAR, the Tentmaker (Tully and Buckland): Waterloo, Ia., 12, La Crosse, Wis., 13, Winona, Minn., 14, Eau Claire, Wis., 15, Minneapolis 16-22, St. Paul 23-26.

PAIR of Silk Stockings (Winthrop Ames): Cinti 10-15.

PEG o' My Heart (Oliver Morosco): Minneapolis 9-15.

PETE (Henry Miller): Detroit 10-15.

POTASH and Perlmutter in Society (A. H. Woods): N.Y.C. 10-15, B'klyn 24-29.

RIO Grande (Chas. Frohman, Inc.): N.Y.C. 4—indef.

ROLLING Stones (Selwyn and Co.): Pittsburgh 10-15, Toronto 17-22, Cleveland 24-29.

SKINNER, Otis (Chas. Frohman Inc.): Salt Lake City 10-12, Ogden, U., 13, Reno, Nev., 15, San Diego, Cal., 17, 18, San Bernardino 19.

SOLDIER in Japan (Oscar Graham): Ft. Cobb, Okla., 12, Lone Wolf 13, Cordell 14, Custer 15, Shamrock 17, 18, Erie 19, Sayre 20, Hydro 21, O'Keene 22, Cedarville, Kan., 24, Sedan 25, Caney 26.

SOME Baby (H. B. Harris, Est.): Kansas City 9-15.

SOTHERN, E. H. (Messrs. Shubert): Cleveland 10-15.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): Phila. 10-22.

TELLEGEN, Lou (Garrick Co.): N.Y.C. March 20—indef.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TREE, Sir Herbert: N.Y.C. March 14—indef.

TWIN Beds (Coast: Selwyn and Co.): Cedar Rapids, Ia., 12, Tipton 13, Savanna, Ill., 14.

TWIN Beds (Middle West: Selwyn and Co.): Valley City, N. D., 12, Fargo 13, Grand Forks 14, Crookston, Minn., 15.

TWIN Beds (Original: Selwyn and Co.): Atlantic City, N. J., 10-12, Wilmington, Del., 13-15.

TWIN Beds (Special: Selwyn and Co.): N.Y.C. 10-15, B'klyn 17-22, Newark, N. J., 24-29.

UNCHASTENED Woman (Oliver Morosco): Newark, N. J., 10-15.

UNDER Fire (Selwyn and Co.): B'klyn 3-15, N.Y.C. 17-22.

WARFIELD, David (David Belasco): Indianapolis 14-15.

WASHINGTON Square Players: N.Y.C. Oct 4—indef.

WEAVERS, The: Chgo. 2—indef.

TRAVELING STOCK

CLYMER, Edna: Youngstown, O., 10-15.

WIGHT Theater Co.: La Bell, Mo., 10-29.

OPERA AND MUSIC

ABORN Opera Co.: B'klyn March 20-April 15.

ALONE at Last (Messrs. Shubert): Phila. 10—indef.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

COHAN Revue 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.

COME to Bohemia (Stuyvesant Producing Co.): Phila. 3-15.

HER Soldier Boy (Messrs. Shubert): Chgo. 10—indef.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

HYAMS and McIntyre (Perry J. Kelly): Elgin, Ill., 12, Logansport, Ind., 14, Muncie 15.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—indef.

NOBODY Home (Marbury-Comstock): Washington 10-15.

NOBODY Home (Marbury-Comstock): Grand Rapids, Mich., 9-12.

PASSING Show of 1915 Messrs. Shubert): Milwaukee 10-16, Denver 23-29.

POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.

PRINCESS Pat (John Cort): Buffalo 10-15.

PRINCESS Pat (John Cort): Wheeling, W. Va., 14.

ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—indef.

ROBIN Hood (De Koven Opera Co.): Seattle 12-15, Portland 16-19, Astoria 20, South Bend, Wash., 21, Aberdeen 22, Olympia 24, Tacoma 25.

SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.

STOP! Look! Listen! (Chas. Dillingham): Boston March 27—indef.

SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.

TOWN Topics (Messrs. Shubert): Columbus, O., 13-14.

VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.

WATCH Your Step (Chas. Dillingham): New Haven, Conn., 11-12, Springfield, Mass., 13, Hartford, Conn., 14-15.

WORLD of Pleasure (Messrs. Shubert): Boston 10—indef.

ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Rochester, N. Y., 10-12, Syracuse 13-15, Springfield, Mass., 17-20.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.

FIELD, Al. G.: Battle Creek, Mich., 12, Lansing 13, Adrian 14, Toledo, O., 15-16, Sandusky 17, Lorain 18, Elyria 19.

O'BRIEN, Neil (O. F. Hodge): Easton, Pa., 12, Pittston 13, Wilkes-Barre 14, Allentown 15.

MISCELLANEOUS

BALLET Russe: N.Y.C. 3-29.

BOSTON Opera Co. and Pavlowa: Kansas City 10-12, Omaha 13-14, Minneapolis 24-29.

GUILBERT, Yvette: Chgo. 10-15.

LAUDER, Harry: Champaign, Ill., 12, Bloomington 13, Decatur 14, Springfield 15, Chgo. 24-29.

THURSTON, the Magician: Newark, N. J., 10-15.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—After three weeks of "The Battle Cry of Peace," which attracted good houses, the Shubert Murat resumed its regular attractions with "A World of Pleasure" March 7, 8, with Clifton Crawford as the bright particular feature, one might say star; Franklyn Ratlie, Conroy and Le Maire, Venita Fitzhugh, Rosie Quinn, and others to big business. Three performances of Serge De Diaghileff's Ballet Russe followed March 9-11 to fair audiences. Since then attractions have been more or less scattered. Harry Lauder returned for his third visit March 21, 22 giving three performances. The vaudeville acts were little better than mediocre. Madame Schumann-Heink sang to an overflowing house, with more than 200 persons seated on the stage March 27.

"A Pair of Silk Stockings" April 3-8, booked earlier in the season and canceled, was well worth waiting for, proving to be one of the best, if not the best comedy seen at this house this season. Added to the pleasure of the evening was the splendid company, including Sam Sothern, Allegn Skipworth, Eva Leonard Boyne, P. Clayton Greene, Wallace Erskine, Sybil Carlisle, and others. Yvette Guilbert, afternoon April 6; Fritz Kreisler, April 10; "Town Topics," April 11-13.

At English's Julian Eltinge, a big favorite here who is always sure of topheavy houses, returned March 13-18 in "Cousin Lucy," and dazzled the eyes with exquisite gowns and charmed all with his gracious manner. Merry May Irwin, always a sure cure for the blues, who has been passing us by for several seasons, returned March 20-22 in her new play, "33 Washington Square," which was one long laugh, one of the notable and artistic engagements of the season was that of George Arliss in "Paganini," admirably acted by the star and his excellent supporting company, which included Margery Maude, Florence Auer, Mrs. Arliss, Charles Harbury, Edgar Kent, and others. John Drew came for a brief engagement March 1-3 April 1 in "The Chief," an enjoyable comedy, hardly up to his past successes, but entertaining nevertheless. Laura Hope Crews was strikingly good as the young widow. Al. G. Field's Minstrels, April 6-8; Fiske O'Hara in "Kilkenny," April 11, 12; David Warfield in "Van Der Decken," April 14, 15.

At Keith's, March 13-18, "The Red Heads," with James B. Carson here for the third time, proved to be as big and popular an act as on former visits. Mrs. Langtry in "Ashes" March 20-25, attracted much attention. Creasy and Dayne in "One Night Only" topped the bill, with Fred V. Bowers and company in his scenic song revue March 27-April 1. Morton and Moore, Brenner and Allen in "The Candy Booth," and "Chinko" as favorites. Leon and company, Violet Dale, Williams and Wolfus, Joe Cook and Oliver and Olp won the applause honors of the bill April 3-8.

PEARL KIRKWOOD.

ALTOONA, PA.

ALTOONA, PA. (*Special*).—Louis Mann in "The Bubble" April 4, to large and well-pleased audience. "Blue Ribbon Belles" April 5. "On Trial" April 6; packed houses. Forbes-Robertson April 8 in "Passing of the Third Floor Back" and "Hamlet," to good attendance. At the Orpheum the Kiddies Burglars and the "Garden of Love" as headliners; business good. Mr. Mann spoke before the Chamber of Commerce at a luncheon April 4 on "A Plea for the Legitimate Drama." The new Strand hopes to be open on Decoration Day.

ELLIS MARCH.

LETTER LIST

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WOMEN

Anderson, Daisy.
Barker, Flossie C., Mae Beban, Edna Bern, Frances Brandt, Gwendolen Brooks, Mrs. B. Byron.
Carvel, Blanche, Rose Colson, Lucille Cummings.
Davies, Dorothy, Helen Du Vall.
Evans, Pearl, Fanny Everette.
Ferrol, Miss, Alice Fisher.
Golden, Frances, Elsie Goodwin, Eileen Goodwin, Gertrude Grant, Mrs. Grantley, Clarine Grey, Katherine Grey.
Hall, Anna, Mrs. Donald Hall, Nettie Hamilton, Mrs. Frankie Paul-Heller, Gene Hendricks.
Ivan, R.
Jordan, Doris.
King, J. L. Mrs., L. Kingston.
Lee, Frank Z., Mrs., D. Hope Leonard, Maude Leone.
Mannering, Mary, Rhoda Mercanton, Elizabeth Millar.
O'Brien, Mrs.
Parfrey, Edith, Caroline Pearse.
Quintard, Eva L.
Randolph, Frances, Elizabeth Rathburn, Lillian Rhodes, Mae Roberts, Mrs. E. Russell.
Sang, Peter, Mrs., Eva Sargood, Margaret Sayres, Edith Schaefer, A. Sievers.
Tewksbury, Violet A.
Wainwright, Marie, E. Westbrook, Adele Wilburn, Margaret Wills, Esabelle Winlocke, Cecilia Wright.
Young, Rida Johnson.

MEN

Ayres, Charles (Milton Stallard).
Bendtsen, Francis, Glen L. Beveridge, Conrad Bodden, Frank Bush.
Campbell, Jos. C., Harold Christie, Frank B. Clayton, Gardiner Crane.
Daly, Carroll, Walter Dearnley, Ed. Decursia, Jerome Dyckman.
Edwards, James, Joseph Egenton, Leslie A. Elliott.
Fields, Nat, Frank A. Finn, Louis Fletcher, Earl Fox.
Gard, Sumner, Horace Gill, Carl Goe, Julian Grier.
Hadley, Harcourt, Gavin Harris, Carl Haydn, David I. Herblin, Joseph Herzy, Francis Hoyt, Earl Lee Huntington.
Ingersoll, William.
Jewett, Eric.
Karr, Frederick, George Kaufmann, Eugene Keith, Charles King, Frank J. Kirk, Walter K. Kolomsker.
Larkin, George, Howard Leachont, J. D. Leffingwell, Harry J. Leland, Jack La Nore, Louis Lytton, Thomas C. Leary, Jack Lambert, J. C. Lewis.
MacAdams, Lorne, Charles F. McCarthy, Jimie McCurry, J. C. Mack, Gene McGregor, Henry Machahon, Edward S. Metcalfe, Ted Morris.
Nixon, Wilfred.
O'Brien, John M.
Parmenter, David, J. M. Perreault.
Reid, Hal, Carl Rettick, Harry W. Richards, Lee Riley, H. C. Robey, J. C. Robisch, Douglas Ross, Earl Ryder, W. G. Ryder.
Schmall, Reynolds, Sandy Shaw, Thomas E. Shea, Stanley Sheldon, Mr. Simons, John P. Slocum, Robert W. Smiley, Gus Solke, Edward Sorogah, Arthur Stewart, Billy Sully, Wm. Swan.
Thatcher, James, F. C. Thomas, Mr. Thomas, Alex Thompson, Denman Thompson, Van De Noele, A. P.
Wainwright, William B. J. E. Ward, Frederick Warde, Donald Watkeni, Louis E. Weed, R. B. Williams, Fritz Williams, W. F. Wilner, Ed. H. Wood.
Young, Eloise C.

ST. PAUL—MINNEAPOLIS

Recent and Present Attractions in the Twin Cities of Punch

ST. PAUL, MINN. (*Special*).—After eight days of "A Little Girl in a Big City," William Faversham in "The Hawk" gave St. Paul one of the treats of the season at the Metropolitan April 3-8. Unusually well acted throughout, Arleen Hackett, A. S. Byron, and Albert Roscoe deserve special mention. "It Pays to Advertise" April 9-15. In the cast is Elmer Grandin, last seen here as Nobody in "Everywoman," and who appeared here as a star with Eva Mountford twenty-six years ago at the Harris Theater in "Eugenie Le Tour." "Peg o' My Heart," with Florence Martin and Fred Tiden, April 16-22. Guy Bates Post in "Omar, the Tentmaker," will return April 23-26. The Elks will give their annual entertainment April 27-29.

Mrs. Gene Hughes in "Youth," although seen here four seasons ago, proved a good repeater at the Orpheum April 2-8. Marie Cahill was another "bill-topper." Grace La Rue and Helen Lackaye occupied headline positions April 9-15. "Bachelor's Dinner" April 16-22.

Charley Campbell reports excellent business at the Blue Mouse, where Fox and Metro pictures hold sway. The Strand continues with Triangle, and the Majestic with Paramount service. There will be two new downtown picture houses next Fall, one on the old library and Newmarket Theater site, with entrance on Wabasha Street; and one on the old Cathedral site at Sixth and St. Peter streets.

JOSEPH J. PFISTER.

MINNEAPOLIS, MINN. (*Special*).—After a mid-Winter dullness the visit of David Warfield to the Metropolitan March 21-23 in "Van der Decken," was hailed as the season's most noteworthy event. Warfield won great praise from the critics, as did his company. The De Koven Opera company in "Robin Hood," March 24-26; William Faversham in "The Hawk," week March 26; "It Pays to Advertise," week April 2.

At the Shubert an excellent performance of "Outcast" was given with Florence Stone in the Elsie Ferguson role, doing some of the best work of her local career. Joseph Holicky shared in the honors in the Charles Cherry part, and the other roles were well played by Eugene Shakespeare, Kenneth Bradshaw, Louise Farnum, Marie Gale, Pete Raymond, and Dorrit Kelton.

At the Orpheum the headliners were William Rock and Frances White and Bonita and Lew Hearn. Others on the bill were the Harmony Trio, the Duttons, Bayonee Whipple and Walter Houston in "Spooks," Manuel Quiroga and Conline, and Steele and Parks. Fritzi Scheff is headliner next week, replacing Emma Calve, who has canceled her Orpheum bookings.

Averill Harris, the popular leading man at the Shubert for the last two seasons, has resigned, and, with his wife, Florence Chase, will go into motion pictures. Francis J. Gillen succeeds him. After the production of "The Trail of the Lonesome Pine," week March 26, Florence Stone retired for a few weeks of rest, during which she may appear in motion pictures. Her successor has not yet been announced.

CARLTON W. MILES.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Emery, April 3-5: Mr. Abeles in "Self-Defense" caused great interest and pleasure. Frank J. Woods and Daniel Hall supported Mr. Abeles. Other numbers were: The Macks, Stephens and Brunelle, Maryville, Lee Zimmerman, "Dollars and the Woman," a photoplay, April 6-8: Pernikoff and Rose and their Imperial Ballet withheld their former success, and with Roland West's "Case for Sherlock," Dave Ferguson, Dawson, Lanigan and Covert, and De Wars Comedy Circus formed a very well-accepted bill. Photoplay, "The Two-Edged Sword."

R. L. BUTLER.

BALTIMORE

"Dear Dorothy" Coming to New York—Auditorium Plans for the Legitimate

BALTIMORE (*Special*).—The production of the Paint and Powder Club's new play promises to be exceptional. It is a comedy with music written by A. Baldwin Sloane and George Hobart, entitled "Dear Dorothy." As forecasted in THE MIRROR a few weeks ago, the new work of Hobart and Sloane will be given a Broadway bearing after its use by the local club, as William Elliott has purchased the piece, and intends using it as a starring vehicle for Willis P. Sweatnam. Charles Andrew McCann, whose marked ability as a delineator of broadly satiric female roles, has already brought him offers for the professional stage, will be the bright particular star, as will also Hyland Kyhns, Walter B. Swindell, Arunah Brady and Douglas Warner, the latter playing the title-role. As with past productions, dancing will be the paramount feature.

We understand that negotiations are now pending whereby the Auditorium, which for the past four years has been devoted to stock, will again enter the field of the legitimate for a limited number of weeks, offering the same class of attractions which have been housed at Ford's and the Academy. This move on the part of Manager Renton should meet with decided success, in view of the fact that Baltimore is left stranded without a single first-class attraction for the remainder of the season, due to the fact that Ford's has extended the highly-prosperous engagement of "The Birth of a Nation" and the Academy is just beginning its stock season with the Poli forces.

The first production to be offered under the new regime was "Quinneys," with Clifford Brooke and the original cast which appeared earlier in the season on Broadway. It is a delightful English comedy, one of the best of its type, which has been seen here in a couple of seasons. Every role is well handled, and the staging is extremely good.

I. B. KREIS.

HARTFORD—NEW HAVEN

HARTFORD (*Special*).—"Daddy Long-Legs" entire week, April 3, at Parson's Theater to large audiences, was well received. April 1 the theater celebrated its twentieth anniversary. "Marie-Odile" was the attraction. Parson's Theater is now doing a wonderfully good business. Twenty years ago the situation was very different, and Hartford was considered a one-night stand. Now, however, a worthwhile attraction can play to capacity audiences for a full week. "Experience," played two weeks solid here this year before record-breaking audiences.

"The Battle Cry of Peace" scored such a decided success at Poli's that it was held over for week April 3. "Birth of a Nation" following. Manager Neal Harper has been transferred, and will be succeeded by a former manager of the Crescent Theater, Brooklyn. Mr. Harper was popular here, and his departure will be generally regretted. His successor, however, is one of the most capable stock managers in this country. A new stock company will probably reopen at Poli's within a few weeks.

The Palace was sold out as usual April 3-5. Corse Payton and company were headliners at the Hartford April 6-8. Attendances large.

NEW HAVEN (*Special*).—Entire week April 3, "The Shepherd of the Hills" at the Hyperion. Mr. Oehler played the title-role, and Miss Cairns that of Pete. Both did very good work. Mr. Carver, Miss Summerly, and Mr. Jackson also did well. Mr. Reemley was also up to standard.

"The Co-Respondent," starring Irene Fenwick at the Shubert, April 6-8. Norman Trevor and Harrison Hunter are also in the company. The play drew good audiences.

"Seven-Up," an interesting vaudeville sketch, was headliner at Poli's, beginning April 3.

Madame Schumann-Heink appeared April 5 at the Shubert before large audiences.

SEYMOUR WEMYSS SMITH.

ST. LOUIS

ST. LOUIS (*Special*).—Single appearance of Yvette Guilbert at the Shubert Friday afternoon, April 7. The regular attraction running at the Shubert this week is the old favorite, Jefferson DeAngelis in his new vehicle, "Some Baby." Julian Eltinge in "Cousin Lucy" is closing the Olympic's season. Nothing is billed for next week at this house, and the understanding is that it will be dark till next Fall.

Columbia (Harry Buckley, Mgr.): "The Red Heads" and Evelyn Nesbit and Jack Clifford.

The most talked of feature film in town this week is that of H. B. Warner in "The Raiders" at the Kings.

Business here is poor.

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MARTHA HEDMAN
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Management David Belasco Belasco Theatre

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MILWAUKEE

Milwaukee (*Special*).—"The Passing Show of 1915" at the Davidson week April 10. The original company, with George Monroe, Eugene and Willie Howard, and Marilyn Miller, show up well by box-office reports.

Enthusiastic houses witnessed "The Parisian Belles" at the Empress. An entirely new company opened April 9 with "The Gay Widows." The usual good business is being given to the "Yankee Doodle Girls" now playing at the Gayety April 9-16.

Anna Eva Fay, mind reader and spiritualist, at the Crystal April 10-17. H. V. Fitzgerald in a little sketch in which he takes seven different parts.

Ruth St. Denis headlines at the Majestic week April 10-17. Business, as usual, is good. Prices returned to normal after Eva Fay's exhibit last week.

J. A. Kiss.

ATLANTA

Atlanta (*Special*).—Sophie Tucker, scheduled to headline the vaudeville bill at the Forsyth week April 3 for the opening performance in the afternoon wasn't on hand. Without waiting to notify the management of the house, the temperamental Miss Tucker left for Chicago, and the house was forced to rock along without a star. The bill was pleasing, nevertheless.

Belle Baker week April 10 filled the hiatus.

Lila Dell Frost, an Atlanta girl, made a distinctly favorable impression in her appearance here with the Ben Greet in their presentation of "A Comedy of Errors" at Agnes Scott College and Georgia Tech.

Gladys Hanson was the guest of honor at the opening of the Piedmont Theater, a new motion picture house, April 3, and saw for the first time the complete showing of the filmization of "The Havoc," the latest screen drama in which she has starred. Miss Hanson will be married in Atlanta this month to Charles Emerson Cook, the well-known press representative.

Work has started in Atlanta on the construction of a handsome new building, which will be occupied by the local officials of the Fox Film Corporation. The structure will be known as the Fox Film Corporation Building, and one of its features will be a little theater on the second floor with a seating capacity of 200, which will be used exclusively for private showings of Fox films.

The Emma Bunting Stock company, after presenting Edward Peple's "The Prince Chap," at the Lyric week April 3, left Atlanta for New York, where they will play an indefinite engagement at the Plaza. Plans for the Lyric for the Summer months have been made public.

Ward Morehouse.

JERSEY CITY—HOBOKEN, N. J.

Jersey City (*Special*).—The Lovetts headed a fine bill at Keith's, April 3-5, to crowded houses. The California Revue is a big act.

The Lady Buccaneers drew crowded houses at the Academy of Music, April 3-8. Will. H. Cohan, Hebrew comedian, in burlesque, had excellent support. Hello Paris company, April 10-15.

The Tourists were at the Empire, Hoboken, April 3-8, to very large audiences. Rosey Posey Girls April 10-15.

Edward O'Keefe, orchestra leader at Keith's, who has recovered from an attack of pleurisy, has gone to his home at Salem, Mass., where he will recuperate for a few weeks.

Walter C. Smith.

WASHINGTON

First Time of Walter's "The Little Shepherd of Kingdom Come"

Washington, D. C. (*Special*).—At the Belasco during the past week a new play by Eugene Walter founded on John Fox's novel, "The Little Shepherd of Kingdom Come," had its premiere under the management of the Messrs. Shubert. The opening night, under society patronage, was crowded to capacity, the occasion being a big charity benefit to the Pierce Guild; the remainder of the week was strongly attended. Walter in his dramatization has another strong success to his credit. The play is a romance of three little waifs—a boy, a girl and a dog—who meet in the woods of the Cumberland Mountains. They find shelter with big-hearted old Joel Turner, intrepid mountaineer and bitter enemy of the Dillon clan. Their pledge of kinship, their love and bravery and their many adventures, make a powerful dramatic and sympathetic story.

The play has been staged by Edward MacGregor under the personal supervision of the author, with striking scenic effects. The characters in the large cast were chosen to portray as near as possible rude, rough mountaineers of ante-bellum days, simple, natural, honest, sane and earthy, but of the earth that springs the oak with strong personal success scored by a company of artistic strength and ability that included Jack Davis, Robert Forrest, Mona Hungerford, Wallace Owens, S. James, R. A. Barrett, Frank Gerback, George Dunn, David Ross, James Mace, Olai Skoolan, Louise Mackintosh, Crosby Little, Robert Rogers, Mark Price, C. D. Woods, Joseph Mann, and Jack, the dog.

The production of "Clothes" by the Poli management was something to be proud of in its elaboration. It brought prominent to the front in roles of importance the daughters of two of our leading theater managers, Imogene Fairchild, chuckful of talent from her childhood up and participant in the leads of many of Washington's big society and musical amateur events; the daughter of L. Stoddard Taylor, manager of the Belasco, and Elizabeth Berger, the daughter-in-law of Fred G. Berger, Poli's Washington manager. Mrs. Berger has returned to the stage after an absence of several years.

Keith's attractive programme of the week introduces Eva Tanguay, Valerie Bergere and company in "Little Cherry Blossoms," James Hussey and Jack Boyle in "The New Chauffeur," Johnny Dooley and Yvette Rugel, Moon and Morris, the Chung Hwa Four, Chinese singers, and others.

The Ziegfeld Follies of 1915 during the week just closed at the National knocked into smithereens all former engagements of marvellous money results. It was a big week, believe me, a big show and well worth it.

Henry Miller and Ruth Chatterton are reigning favorites during the current week at the National Theater in "Daddy Long-Legs." At the conclusion of the week's engagement here "Daddy" goes direct to Chicago for a second and last run. At the end of that engagement Henry Miller and Miss Chatterton will retire from the cast. Henry Miller has recently purchased from Jean Webster the dramatic rights of her latest best seller, "Dear Enemy," a sequel to the "Daddy Long-Legs" story. The chief character in the new play, however, will be Sally McBride, who is merely one of the school girl friends of Judy Abbott in "Daddy Long-Legs."

"Nobody Home" at the Belasco this week commences a splendid return engagement with Lawrence Grossmith again repeating a pronounced laughable success.

Several theatrical and business men of Detroit have leased the Lyceum, at Eleventh and Pennsylvania Avenue (closed for some time), reopened April 10 with a series of burlesque shows by a stock burlesque company composed of thirty comedians, singers and dancers. Matinees daily, and the policy of the new management will be to furnish at from 10 to 50 cents, a weekly change of bill. Harry Tuberville will manage the Lyceum for the Washington Lyceum Theater, Inc.

The capital farce, "A Full House," by Fred Jackson of the Poli Players, with A. H. Van Buren and Maud Gilbert in the leading roles, is the current week's offering. John McCormack sang to a packed house last week, with over three hundred seated upon the stage. Receipts over $4,200.

Maude Fay, the California soprano who made such a success at the Metropolitan Grand Opera House a few weeks ago, was heard in a brilliant song recital at the National Thursday afternoon, April 6, when a very large and distinguished audience was in attendance. The "Native Sons" of California took a special interest in this recital, sending out an announcement in advance which glorified Maude.

Washington will probably have another David Belasco production before the season gets on its winding turn. Besides "The Cracker Snatcher," already mentioned, a new comedy is talked of for the use of Frances Starr. The authors are J. Wigney Percival and Horace Hodges, responsible for "Grumpy." John T. Wardb.

PHILADELPHIA

Giddy Quakers Prefer Chorus Girl Attractions to Shakespeare—Three N. Y. Successes

Philadelphia (*Special*).—The theatergoers of ye Quaker City evidently enjoy the pretty chorus girl with the pretty dimples and the pretty absence of clothes rather than the heavier form of drama such as the plays of an English writer of much note, one William Shakespeare. For every time that a week has begun with a change of bills in some of the theaters here, one of the changes has been a musical comedy. Not for years has Philadelphia had so many musical attractions in one season as during 1915-16. This being an industrial city with prosperity in all of the mills and factories, the theaters have been fortunate enough to report very satisfactory business.

Week April 10 there were three entirely new changes. At the Lyric Lehar's very tuneful operetta, "Alone at Last," began its local engagement. At the Adelphi Eugene Walter's latest effort, "The Little Shepherd of Kingdom Come," was offered, while at the Broad, another new play, "The Wooing of Eve," by J. Hartley Manners, and starring his charming wife, Laurette Taylor, was presented for the first time in this city.

At the Forrest "Come to Bohemia" is in its second week, and the resemblance of the music to Victor Herbert's scores has been noticed by many. "It Pays to Advertise" continues to do a very satisfactory business at the Garrick.

Keith's had Miss Joan Sawyer as the headliner, and it is needless to report that with such a drawing card the advance sale was greater than usual, which is saying something for Keith's Philadelphia house. The theater always does business, no matter what the competition or what is going on in other playhouses.

The Walnut is playing "Bringing Up Father."

J. Solis-Cohen, Jr.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Nan Halperin Comes Back in New Songs

THE return of Nan Halperin to Broadway emphasizes one feature of the present season. Not one new personality of unusual promise has been brought forward during the whole vaudeville year, indeed, since Miss Halperin appeared late in 1914.

Nan Halperin Returns to Town

After a long tour to the Pacific Coast, Miss Halperin came back to the Street of Streets. Meanwhile her specialty has grown to the programme billing of "character song cycle." She is really doing a series of songs of girlhood—from the ten-year-old precocious kid to the blase divorcee.

The spotlight first discloses Miss Halperin in abbreviated kiddie frock, standing doubtfully by the velvet drop, at which she sings of the tribulations of "The Youngest In the Family."

Next comes her interpretation of a high-school graduation, with a student soprano soloist. This takes the place of the prima donna-soubrette bits of last year, and is a substantial advance.

After that Miss Halperin offers three feminine views of the marriage ceremony, presenting a sort of before-and-after-taking glimpse of matrimony. They introduce the bridesmaid in "I'd Rather Be a Bridesmaid Than a Bride Any Day"; last season's song of the bride who wants her wedding march played in syncopation; and a dissertation of a slangy divorcee. The last is the weakest from the standpoint of lyrics.

Personally, we felt a twinge of disappointment in Miss Halperin's repertoire. It doesn't reveal the advancement in material that we had wished for. Perhaps it is necessary to blaze one's way slowly—particularly in vaudeville, where the managers want you in familiar and sure material—but Miss Halperin at this moment has possibilities not in the least touched by these songs, which follow closely in last year's footsteps. It is simply that we expect a great deal of Miss Halperin.

But we do not disapprove of her numbers. They are done with Miss Halperin's distinct sense of characterization, charm of real personality and fresh style.

Nora Bayes Again

Nora Bayes, in her second Palace week, shifted her songs about, revived her delightful "How Things Have Changed Since Mother Was a Girl," and tried out a new Irving Berlin contribution, "He's Getting Too Big For a Small Town." It presents the familiar Tin Pan Alley Hiram-esque view of the country, and lacks a story. However, it is easily forgettable.

Sometimes Miss Bayes displays a curious lack of discrimination in the selection of songs. Her last week's repertoire had two glaring examples.

Miss Bayes introduced Sam Bernard as her father, and was rewarded by a more or less paternal kiss. His monologue remained unchanged from the previous week at the Colonial.

Hallen and Fuller's Turn

Frederick Hallen and Mollie Fuller are old-timers. They have a turn devised by Junie McCree to make use of their long service in the varieties. The background is a drop with painted reproductions of old theater bills, while in the center is a huge be-tighted and bloodly smiling view of Miss Fuller as the Gabriel of "Evangeline."

Mr. Hallen invites Miss Fuller to "sit down and take a load off her feet." Then he does the old-time clog and jig; after which Miss Fuller presents a fearful recitation to music. The Gabriel picture is discussed, at which the feminine half of the team pins up her skirts and discloses her—er—pedal extremities encased in present-day tights. "Molly, I'll take my hat off to you," enthuses Mr. Hallen.

Later they come back in lurid orange and green attire, to give an impersonation of a variety team of the '80s; Lester and Allen, we believe. It's another excellent proof that the varieties have advanced.

Ardell as a Real Estate Agent

Franklyn Ardell came back to vaudeville at the Colonial.

Mr. Ardell handles comedy with an absolutely sure-of-myself style—a sort of auctioneer finesse. He used to appear as a boisterous anti-suffragette candidate for office, but in his new skit, "The Wife Saver," by Frank McGettigin, he portrays an irrepressible real-estate dealer.

He engages a deaf and dumb stenographer, who claims to be an expert lip reader. Next he 'phones wifey, to inform her that he won't be home to dinner. After that he thoughtlessly calls up a little feminine friend.

The supposedly deaf and dumb typist confronts him at that moment with her card:

"Emily Powers,
The Wife Saver,
Women's Home Protective Association."

It will cost hubby just $100, and a promise to be good in the future, to prevent his wife knowing about the lady in the case. The real-estate expert pays, and, as "the wife saver" departs, he hurries back to the phone to call up the little friend. All of which goes to show that "the cure" hasn't taken.

Juliette Dika's Songs

Juliette Dika is an Anna Held with Valeska Suratt architecture.

She returned wiz zat accent, besides those rolling orbs and undulating little ways. She does an indifferent routine of songs, built to carry on the popular conception that all ladies from Paris are more or less naughty.

There's one—from neutral Tin Pan Alley—with a strain of the "Marseillaise":

"I'm sure you won't forget,
France gave you LaFayette."

"Hiram," Fred J. Ardath's skit of farm life, with its chickens, pigs, chin whiskers, and tin-starred sheriff, presents a Keystone comedy view of bucolic life. Mr. Ardath, as the comic country boy, tumbles up and down the steps, makes love from a book to a visiting show girl, and breaks a dish over the head of the sheriff.

"Every action or piece of business in this sketch is taken from life and not exaggerated," remarks the programme. We suspect that Mr. Ardath is spoofing the city folks.

Donald Kerr and Effie Weston do the usual thing in dances, from the cakewalk to the whirlwind "neck swing." Sometimes variety turns can be easily classified. Mr. Kerr, for instance, wears a brown derby atilt.

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MISS MARGARET HAWKESWORTH.

A Feature of This Week's Palace "Society" Bill.

John Cutty, with an unprogrammed young lady to assist, plays the piano, the trombone, and does a duet with a cornet in one hand and the piano in the other. His bugle call contribution gets the usual response. The feminine assistant sings, too.

Jasper's Canine Intelligence

"Jasper," introduced as the dramatic dog star, was recently the canine player of "Young America." The programme lists a dozen or so notable people as having personally received "Jasper," and relates that he has been investigated by Harvard and other colleges.

"Jasper" offers a neat turn, going about the stage picking up various articles named by his master. He does it all with an air of bored aloofness. Perhaps this shows the influence of Harvard.

Val Harris and Jack Manion have a patter and song turn rather after the model of Ball and West. They appear in evening dress, one of the team posing as a chin-whiskered countryman of comic tendencies.

"That was Caruso you heard to-night," explains the straight.

"Why—was that Robinson Crusoe?" exclaims the elder bucolic.

They vocalize a number of songs, such as "I Was Never Nearer Heaven in My Life," which runneth—

"Again I see my mother standing there,
She was teaching me my evening prayer."

And they do a duet, "If They'd Leave Us Alone For Awhile," the most suggestive thing we heard in weeks.

Al B. White is a new tuxedo-ed single. He affects a touch of Hebrew comedy and offers more songs than patter. All in all White is pretty colorless (no pun intended), and lacks originality of style. Once he uses Henry Lewis' "complete-change-of-costume" line, returning with a hat.

White sings, among other things, a war song anent a letter found on a battlefield with a "soldier's last goodbye"——

"Only God in his might,
Knows who'll wait to-night"

is the sob philosophy.

Torr, N. Y.

MISS MURIEL WINDOW.

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Lumiere, N. Y.

MISS BETTY MORGAN,
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WHITE RATS INSTALL OFFICERS

James William Fitzpatrick has been elected international president of the White Rats' Actors Union of America and Edward Clark has been chosen international vice-president. Harry Mountford was named as international executive and secretary-treasurer without opposition. This is the unofficial announcement of the balloting, made as THE MIRROR went to press.

Of the fifty-seven nominees for membership on the international board, the following twenty-one were elected:

Edward Archer, Theodore Babcock, Johnny Bell, Joe Birnes, Ernest Carr, Will P. Conley, Barry Connors, George E. Delmore, James F. Dolan, J. Greenfield, Frank Herbert, Robert Henry Hodge, Jim Marco, Junie McCree, Sam Morton, Fred Niblo, Frank North, Otto Steinert, Geoffrey L. Whalen, Arthur Williams and V. P. Wormwood.

The ballot boxes were closed at midnight Friday, March 31, and the counting of votes was immediately started. The vote for president was very close, Edward Esmonde being defeated by a slight margin. Tim Cronin was Mr. Clark's opponent for vice-president.

Mr. Fitzpatrick resides in Waterbury, Ct., is a former newspaperman, and was best known in vaudeville as a member of the team of Madden and Fitzpatrick. Mr. Madden is now appearing in a sketch written by Mr. Fitzpatrick.

Of the members of the international board, Fred Niblo and Junie McCree are ex-presidents of the organization, George Delmore is an ex-vice-president while Sam Morton and James F. Dolan were among the eight original members.

Mr. Fitzpatrick and Mr. Clark succeed Frank Fogarty and Alf Grant, respectively, as heads of the White Rats.

Official announcement of the election was made on Tuesday evening, when the new officers will be installed.

CHICAGO VARIETY NOTES

CHICAGO (*Special*).—There is a new vaudeville circuit in the southwest known as the Southwest Vaudeville Managers' Association, which is organized in such a way as to eliminate the sudden change of policy of a vaudeville house and the jumping out of the managers. The new circuit made one slip up in adding the Orpheum at Waco, Texas, to the circuit. The bond of the manager was left open a few days. W. E. Weatherford, president of the circuit, arrived at the end of the engagement of the first show to get his bond and alleges that he found the manager had jumped out, leaving the actors and musicians without salaries. Neither Mr. Weatherford nor the circuit were obligated for the amounts due, but the artists write that he stuck his hand down in his own pocket and paid up every salary.

The Pantages Circuit of theaters has been increased by the addition of Butte, Anaconda and Great Falls, Mon., which will be put in between Calgary and Spokane. The shows will have a week at Calgary, Can., as at present. From there they go to Great Falls, where they play Tuesday and Wednesday, moving to Anaconda for Thursday, and opening Friday at Butte for a week, closing Thursday night in order to make the jump to Spokane.

Leila Shaw and company, Grace De Winters, The Golem Troupe, William De Hollis and company, Storm and Marston, Three Rianos, Weber's Melodyphiends, Rio and Norman, Danny Simmons, Brown Fletcher Trio and Brooks and Bowen have been booked on the Pantages time.

Keit and DuMont refused to open at the Majestic last week, being assigned opening position on the bill. The shows at that house have been running long lately, so the act was omitted without making the performance one whit too short.

Elsie Janis returned to Chicago last week, appearing at the Palace Music Hall, where she duplicated her recent success at the Majestic. E. E. MEREDITH.

FLORENCE NASH AT PALACE NEXT WEEK IN "PANSY'S PARTICULAR PUNCH"

Helen Freeman Has Ambitious Dramatic Act—Vaudeville Wants Nijinsky

By WALTER J. KINGSLEY.

NOW is the time to bring on your new acts for a Spring and Summer workout. At this season of the year novelties are especially welcome and authors and producers should step forward and show their wares. The United Booking Offices furnish a wonderful market for good entertainment. Mediocrity gets short shrift, however, and once in a while some good soul is peeved because the brain child is treated as an ugly duckling. On the whole the warmest and richest welcome in show business awaits excellence at the Palace Theater Building.

Helen Freeman, the altogether charming leading woman for William Gillette, is preparing an ambitious dramatic act for the Palace Theater. The idea is novel, the stage settings will be original and you may be sure that the leading role will be well played. The Palace people are cooperating heartily with Miss Freeman, who has a big idea and the ambition to do big things.

Florence Nash is coming to the Palace next week in a snappy little tabloid, by no less a master of thrills than Willard Mack. The little comedienne, who stamped herself upon the public's memory in a half dozen of our biggest Broadway hits, has named her sketch, "Pansy's Particular Punch." It relates an episode in the life of a Childs' waitress and the scene is a hotel room in New York City. Eva Condon, George Morrell and William A. Norton will be in the cast. There is a very warm and kindly feeling for the daughter of Philip Nash around the Palace and her opening on Monday will be attended en masse by the people of the United Booking Offices. Rehearsals indicate that Florence Nash, in "Pansy's Particular Punch," will give the critics something to enthuse over.

Nijinsky has been offered a magnificent income from vaudeville and, if his affairs do not straighten out with the Ballet Russe, he will open at the Palace which, however, insists that he first have a complete understanding with the Metropolitan. In the event of Nijinsky's being released by the Ballet Russe, he will be a tremendous gain for the two-a-day, in which he will present "L'Apres Midi d'un Faun" and another dancing number.

Mack and Walker in "A Pair of Tickets" walked away with the honors at Keith's, Philadelphia, last week. Their class and distinction are what big-time audiences are looking for.

Stone and Kalisz are scoring heavily in the Edgar Allan Woolf operetta, which they play with such charm and finish. It is well worth a trip to the Orpheum this week to see it. Vaudeville can use more opera bouffe of this type, and it is a pity that other artist-producers are not as liberal with the public as Stone and Kalisz.

The vogue of the Dollys seems to be on the increase. Here they are this week playing their second week at the Orpheum and a return week at the Colonial. Our standing phrase, "retained for another week by insistent popular request," is quite true about the Dollys. We get scores of letters asking that they be kept over for extended engagements, and when they ran for four weeks at the Palace there wasn't a patron who objected.

Sam Bernard says that he is willing to round out his career in vaudeville. His monologue is the laughing hit of every bill, and, like Goodwin, he turns from comedy to a corking recitation. Sam wasn't pleased when Nora Bayes came out on his entrance and kissed him heartily. The old dear didn't realize that it was a toss-up whether the bulk of the applause followed Miss Bayes's exit or went to him on his entrance.

The Palace was well advised when it insisted upon making a contract with Basil Durant and Margaret Hawlesworth for a dancing week, which is right now in full swing. These modish young people who dance like gentlefolk and are of the finest birth and lineage are marvelous box-office attractions. They draw like the proverbial mustard plaster. *As for class!* Oh, my! We have the entire social register with us this week, and the way those smart society people buy boxes and whole rows of seats gives the management thrills of joy. The line of motors reaches twice around the block and the neighborhood has a very Fifth Avenuey atmosphere. Meanwhile, the comely pair are dancing wonderfully well. They have everything that the ideal drawing-room dancing team should have and, in winning them over, vaudeville has made a real find. The success of Durant and Hawkesworth at the Palace proves my constant contention that big-time audiences want supreme class. Hokum and rough neck comedy is passing into the discard. Bad grammar, provincial or slum intonation, cheap clothing, and everything that goes with vulgarity and lack of distinction, is going out. The time when you might be as common as the sidewalk if you were funny is over; you need now to be funny and at the same time smart. We are closing in on the "jasbo" and "hokum" boys. Give us elegance and charm and entertainment and the ticket racks will always be empty.

Edward V. Darling is rounding off a season of splendid work. His task has been a hard one during the past year, but he has met its manifold difficulties cheerfully and revealed positive genius in putting together bills and handling artists. If any man in show business has earned a long Summer holiday it is Eddie Darling.

MARJORIE RAMBEAU IN MACK PLAYLET; FISKE O'HARA FOR PALACE

Clifton Webb to Dance With Jeanne Cartier—Misses Campbell to Publish Their New Song

Marjorie Rambeau, last seen on Broadway in "Sadie Love," is planning to try vaudeville.

Miss Rambeau will likely use a playlet by her husband, Willard Mack. Her tour will be directed by M. S. Bentham.

Fiske O'Hara has been offered for a week at the Palace, opening May 8. Pat Casey is booking Mr. O'Hara.

Clifton Webb and Jeanne Cartier, who offered a dancing duet in the late lamented "See America First," are to enter vaudeville.

M. S. Bentham is arranging bookings for Miss Cartier and Mr. Webb.

The Misses Campbell are going to publish their new song, "You're As Dear to Me As Dixie Was to Lee," donating half of the royalties to the Actors' Fund.

The Campbell Sisters withdrew from the Palace bill last week without appearing. They were placed in No. 2 position and asked to be released, as they felt they could not do their best work in such an early position. Nonette was substituted.

Rumors indicate that Arthur Hopkins has a vaudeville production in view.

Nan Halperin is in her second week at the Palace, with a third week as a possibility. Miss Halperin is considering a number of offers, including one from Albert De Courville for a London revue and another for a farce without music. She is hardly likely to leave vaudeville, however.

Mary Miles Minter's plans for a brief variety tour are still indefinite. No playlet has yet been selected, although M. S. Bentham has been seeking a vehicle for two weeks.

Martin Beck and E. F. Albee are planning to produce an operetta, by Dave Stamper, which is to be presented at the All Star Friars' Frolic of 1916. The Friars will begin their tour at the New Amsterdam Theater on Sunday evening, May 28.

Following a long and successful season at Pabst's Harlem Restaurant, Mlle. Marguerite and Frank Gill have opened a Spring engagement at the Hotel Bismarck in Chicago, dancing in the Berlin Room.

Hans S. Linné, manager of the Linné Lyric Dancers, formerly billed as Maryon Vadie and company, states the offering will continue on its Orpheum tour, although Miss Vadie has left the act. Mlle. Luxanne and Jean Ruskin are now prominent in the offering. Mr. Linné states that he booked the act and that he will endeavor to enjoin Mlle. Vadie, in real life a Miss Dunbar, from using the name, which name, he states, "I gave to her and to my company in August, 1914, in Los Angeles."

Edith Lyle has returned to Claude Gillingwater's supporting company, playing the wife in "The Decision of Governor Locke." Stella Archer has been playing the role since the production of the playlet. Miss Lyle was last seen with Mr. Gillingwater in "The Wives of the Rich."

Madame Adelaide Herrmann lost some valuable property a few days ago, when burglars broke into the Hayes Storage Warehouse on Thirty-seventh Street.

Margaret Hawkesworth, at the Palace this week with Basil Durant, is the daughter of Mrs. R. W. Hawkesworth, at one time a resident of Orange, N. J., and for years prominent as an organizer and originator of private entertainment. Two years ago Miss Hawkesworth and Mr. Durant went to Paris, where they danced at the Pre Catalan. Their first drawing room appearance here was at a dance given by the late Mrs. Stuyvesant Fish at her home in New York in February, 1914. Later that month they filled an engagement at White Sulphur Springs, W. Va., and in November began their dancing at the Plaza Hotel, where they have since continued during the Winter seasons.

Mr. Durant—or rather Basil Napier Durant, to be exact—is the son of the late William West Durant, builder and former owner of the Adirondack Railway. Durant felt the call of adventure and trecked to British Columbia some years ago, participated in the gold rush to Eastern Alaska and finally returned to New York after losing his money in a Northwestern land boom that collapsed.

Madge Maitland opened at the National Theater, Sydney, Australia, on March 4. She will tour the Ben J. Fuller Circuit.

T. B. Harms has just published a new song, "The Sunshine of Your Smile."

Joe Jackson will return to vaudeville next week, having completed his motion picture work.

Ralph Riggs and Katharine Witchie play a single week in vaudeville at the new Davis Theater in Pittsburgh, opening Monday. They are appearing with "The Princess Pat," but the company lays off that week before opening in Boston at the Park Square on April 24.

Nonette, who substituted for the Campbell Sisters at the Palace last week, went very strongly despite her No. 2 position.

Nat Wills has purchased from James Thompson an $18,000 house on Boulevard Terrace, Boulevard Loop, New Jersey. The house overlooks the Hudson.

Herman Timberg and Hattie Darling are to be in the new Winter Garden production. They left vaudeville last week to join "The World of Pleasure" on tour.

Reine Davies is leaving the varieties for the coming Lederer revival of "The Belle of New York."

Nora Bayes, in her third week at the Palace, heads the "Social Register Week" bill. Basil Durant and Margaret Hawkesworth, who are dancing at the Plaza, are a feature of the programme.

Following Marcus Loew's visit to Baltimore last week, announcement was made that Harry Woods, manager of Loew's Hippodrome in that city, will be Mr. Loew's personal representative in the South.

The Brooklyn Orpheum Theater this week has a novelty in the form of an attraction presented by the alumni of the Polytechnic Preparatory School. It is a condensation of "Capricious Cupid," which the alumni offered at the Brooklyn Academy of Music on March 4. Some thirty young men will take part in the play, the proceeds of the invasion into vaudeville going into the funds for the Country Day School project of the institution. The amateur offering will be on the Orpheum bill during every evening performance this week and at both Saturday performances.

The Dolly Sisters are playing at both the Brooklyn Orpheum and Colonial theaters. It is a return engagement at the Colonial.

The Colonial this week has a new skit, "The Ladies' Reducing Parlor," produced in three scenes by Joe Maxwell and written by Mark Swan.

Marcus Loew has purchased the Eighty-sixth Street Theater property. Other theaters in this district controlled by Mr. Loew are the Yorkville and Orpheum, situated on Eighty-sixth and Eighty-seventh Streets, between Lexington and Third Avenues.

Bert La Mont and Lillian Stanford Pitcher were married on March 5 in Kansas City by a justice of the peace. They had the ceremony repeated in Chicago by Bishop Dunn of the Holy Name Cathedral.

Clark and Verdi, now on the Orpheum tour, have been signed by Cohan and Harris for their next revue.

Harry Breen opens on the Pantages time on May 1.

A daughter was born to Dorothy Shoemaker (Mrs. Leon Hall) on March 11. Miss Shoemaker was last seen in "The Passion Play of Washington Square."

Ben Beyer, the cyclist, sails for England on April 15. He will play the Moss tour.

Mildred Macomber, a vaudeville newcomer, was at the Brooklyn Prospect last week. Miss Macomber was a Boston amateur and attracted the attention of Robert Larson, manager of Keith's in Boston, at a social function. Mr. Larson, who produced "Neptune's Garden," at once began negotiations to present the young artiste in a spectacular dance novelty. "The Holiday's Dream," a combined dance and water spectacle, resulted.

The Olympia Theater, New Bedford, Mass., opened on April 3 under the management of William F. Spragg. The house was erected at a cost of $500,000 and will play vaudeville and feature pictures.

"SCOTCH TENOR SCORES IN SECOND RECITAL"—*N. Y. American*

CRAIG CAMPBELL

"AN INTERPRETER OF EXCEPTIONAL IMPORTANCE"—*Musical Leader*

Press comments of Song Recital given by Mr. Campbell at Aeolian Hall, Friday, April 7th, 1916

H. E. KREBIEL—TRIBUNE.
"Intelligent, knows the meaning of song, and has the ability and means of reaching the emotions of his audience. His Franz, Brahms, and Schumann songs were sung with the instinct of an Artist."

W. J. HENDERSON—MORNING SUN.
"Mr. Campbell sings with much finish of style and with great elegance."

RICHARD ALDRICH—TIMES.
"Mr. Campbell confirmed the good impression he made at his previous appearance."

NEW YORK AMERICAN.
"Mr. Campbell roused his audience to great enthusiasm by his spirited and compelling interpretation of Scotch ballads."

SYLVESTER RAWLING—EVENING WORLD.
"Craig Campbell gave a second recital at Aeolian Hall yesterday that charmed another large audience. His French group recalled that incomparable little French Tenor, Edmund Clement—so exquisitely he rendered each song. At the end of a long and exhaustive programme, he took the risk of giving Rodolfo's big aria from "La Boheme" which he delivered with astonishing force and capacity."

MORNING TELEGRAPH.
"An artist of unusual merit."

WM. ZIEGLER—HERALD.
"Several times during the entertainment Mr. Campbell had to sing his selections twice before the applause stopped.
"'There's Music in Thy Voice,' by his accompanist, Rudolph Ganz's 'Love and Song' which contains some thrilling high notes, and Koechlin's 'Si tu le vieux' all were repeated."

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DINNER TO MARCUS LOEW

Six hundred friends of Marcus Loew met at the Hotel Astor, Sunday night, to celebrate his tenth anniversary as a theatrical manager. Ten years ago Mr. Loew operated a penny arcade. Now he controls nearly seventy theaters.

C. F. Zittel was the toastmaster. The speakers were Arthur Brisbane, George M. Cohan, A. L. Erlanger, and Percy G. Williams. Among the prominent guests were: Daniel Frohman, William A. Brady, Alf Hayman, William Fox, Aaron Jones, B. S. Moss, Florenz Ziegfeld, Jr., Sam Scribner, F. F. Proctor, and A. H. Woods.

Mr. Brisbane's speech was practically a retraction of what he said upon the subject of motion pictures at the Motion Pictures Board of Trade dinner three weeks ago.

"The success of the motion picture," said Mr. Brisbane on that occasion, "is based on the stupidity and lack of intellectuality of the human race." In extending an olive branch to the film producers last Sunday night, Mr. Brisbane said:

"The moving picture will give immortality to the genius and the grace of the great actors. It is destined to be the greatest weapon in political fights. The moving picture will possess power that the newspaper cannot match—an entertainment, a relaxation, an education. It is the only possible method of reaching the human mind directly and effectively, regardless of that mind's intellectual training. Recently I confessed that I had never seen Mr. Chaplin, Miss Pickford, or Miss Bara. To atone for that I wish to say that I am going to see all three of them alive as soon as possible. I am going to see Mr. Chaplin wiggle his feet, Miss Pickford cry, and Miss Bara look fierce. I have seen their photographs and I know that is what they are famous for."

Mr. Cohan turned a humorous searchlight upon the career of Mr. Loew. "With all his success," he said, "Marcus never tried to break into the show business. He is the Henry Ford of the moving picture industry. If any one buys a Ford car and doesn't like it Mr. Ford will give him his money back. If any one goes to one of Marcus's shows and doesn't like it Marcus will give him his 10 cents back. Along with his other achievements he conceived the idea of making Broadway look like Coney Island. Marcus made the New York *Journal* what it is to-day. Zit is not under salary to Marcus. He is working for Hearst, so is Marcus, though he doesn't know it."

The "Ziegfeld Midnight Frolic" followed the speeches. Will Rogers in his lariat act featured the entertainment and aroused tremendous applause when he remarked, "This isn't a benefit except in a few ways. It gave Arthur Brisbane a chance to renege."

GOSSIP

Maurice and Florence Walton were married by a priest in the rectory of St. Agnes' Church in East Forty-third Street, this city, on March 25. It is the second marriage of Maurice and Miss Walton. They were married in Europe four years ago in a civil ceremony.

Mrs. Junius C. Gregory, wife of Dr. Junius C. Gregory, captain U. S. A. Medical Corps, stationed at Fort Slocum, N. Y., is to appear in vaudeville. She will devote the proceeds to charity.

S. Otherro, the Parisian dancer now in New York, has received a cable announcing the death of his mother in Buenos Aires, Brazil.

Cecile Weston and Louise Leon are ing the Loew time.

The Great Howard (Howard Miller), who is now on the Pantages Circuit, aroused a lot of enthusiasm in Winnipeg, Edmonton and other Canadian cities through his work on behalf of recruiting. Howard is a thorough Scotchman and is doing his bit for the empire even though he cannot put on the King's uniform. There are more than 10,000 soldiers in Winnipeg and the efforts of Howard towards encouraging recruiting were so well received that the pipers' band of the Scotch battalion accompanied him wherever he made addresses and even to the theater. Howard was made an honorary life member of the Returned Soldiers' Association and the officers of the One Hundred and Ninetieth battalion presented him with the gold badge of their regiment.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Keith's, Louisville; Keith's, Indianapolis, 17-22; Keith's, Cinti., 24-29.
AJAX and Emillie: Keith's, Columbus; Keith's, Louisville, 17-22; Keith's, Cinti., 24-29.
ALEXANDER, Gladys, Co.: Keith's, Dayton.
ALLEN and Howard: Keith's, Dayton; Maj., Milwaukee, 16-22.
ALLMAN and Dody: Temple, Rochester; Prospect, B'klyn, 17-22.
ALVIN Brothers: Hipp., Youngstown; Empress, Grand Rapids, 17-22.
AMBLER Brothers: Orph., Montreal, 24-29.
ANKERS, Three: Keith's, Cleveland; Hipp., Youngstown, 17-22; Empress, Grand Rapids, 24-29.
ANTRIM and Vale: Keith's, Cinti., 17-22; Keith's, Dayton, 24-29.
ANTWERP Girls, Five: Grand, Knoxville, 17-19; Orph., Chattanooga, 20-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
ARDATH, Fred J. Co.: Keith's, Boston.
ARDELL, Franklyn, Co.: Orph., B'klyn; Keith's, Wash., 17-22.
AVERLING and Lloyd: Orph., St. Paul; Orph., Minneapolis, 16-22.
BACHELOR Dinner: Orph., St. Paul, 16-22.
BAGGESSENS: Temple, Rochester.
BAKER, Belle: Forsythe, Atlanta; Keith's, Phila., 17-22; Shea's, Buffalo, 24-29.
BAKER and Janis: Colonial, Erie, Pa., 24-29.
BALL, Ernest R.: Orph., Montreal.
BALL, Ray E.: Alhambra, N. Y.C., 24-29.
BALL and West: Keith's, Boston; Royal, N.Y.C., 17-22; Orph., B'klyn, 24-29.
BALLET Divertissements: Maryland, Balto.; Colonial, N.Y.C., 17-22; Alhambra, N. Y.C., 24-29.
BANKOFF and Girlie: Orph., Salt Lake City, 16-22.
BARABAN and Groh's: Bushwick, B'klyn, 17-22.
BARAT, Arthur, Co.: Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29.
BARNES, Stuart: Columbia, St. Louis; Orph., Memphis, 16-22; Keith's, Dayton, 24-29.
BARRY, Lydia: Orph., Seattle; Orph., Portland, Ore., 16-22.
BARRIS Brothers: Orph., Portland, Ore., 16-22.
BARRY, Mr. and Mrs. J.: Palace, Chgo.; Temple, Rochester, 17-22.
BEEMAN and Anderson: Royal, N.Y.C.
BEERS, Leo: Prospect, B'klyn; Keith's, Boston, 24-29.
BENNY and Woods: Orph., 'Frisco; Orph., Sacramento, 17-18; Orph., Stockton, 19-20; Orph., Fresno, 21-22.
BERESFORD, Harry, Co.: Keith's, Columbus, 17-22; Keith's, Dayton, 24-29.
BERGEN, Alfred: Keith's, Cleveland; Davis, Pittsburgh, 17-22; Keith's, Wash., 24-29.
BERGERE, Valerie: Keith's, Wash.; Maryland, Balto., 17-22; Shea's, Buffalo, 24-29.
BERNARD, Sam, Co.: Alhambra, N.Y.C.; Orph., B'klyn, 17-22.
BERNARD and Phillips: Orph., Memphis; Orph., New Orleans, 16-22.
BERNARD and Scarth: Bushwick, B'klyn.
BERRA, Mabel: Orph., B'klyn.
BIG City Four: Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
BILFORD Trio: Keith's, Toledo, 24-29.
BLANCHE, Belle: Keith's, Phila., 24-29.
BLANEY, Hughie: Orph., Montreal, 24-29.
BLOOM, Max, Co.: Forsythe, Atlanta, 24-29.
BOB and Tip: Orph., Jacksonville, 17-19; Orph., Savannah, 20-22; Victoria, Charleston, 27-29.
BONITA and Lew Hearn: Grand, Calgary, Can.; Orph., Seattle, 16-22.
BOWERS, Fred V.: Palace, Chgo.; Columbia, St. Louis, 16-22.
BRADLEY and Norris: Prospect, B'klyn; Maryland, Balto., 17-22.
BRENNAN and Allen: Keith's, Toledo.
BRICE, Fannie: Orph., 'Frisco, 16-22.
BRIDE Shop: Empress, Grand Rapids; Maj., Milwaukee, 16-22.
BRISCOE, Olive: Colonial, N. Y.C.
BRONSON and Baldwin: Orph., Portland, Ore.
BROWER, Walter: Empress, Grand Rapids; Keith's, Toledo, 17-22.
BRUCH, Fritz and Lucy: Forsythe, Atlanta; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
BUDD, Ruth: Keith's, Columbus, 17-22; Keith's, Toledo, 24-29.
BURKHARDT, Maurice: Temple, Detroit; Temple, Rochester, 17-22.
BURLEY and Burley: Orph., Kansas City; Palace, Chgo., 16-22.
BURNHAM and Irwin: Hipp., Youngstown, 17-22.
CAHILL, Marie: Orph., Minneapolis; Orph., Winnipeg, 16-22.
CAITES Brothers: Palace, Chgo.; Keith's, Toledo, 17-22; Keith's, Columbus, 24-29.
CALVE, Mme.: Orph., 'Frisco.
CAMPBELL, Craig, Co.: Bushwick, B'klyn, 17-22.
CAMPBELL, Misses: Alhambra, N. Y. C.; Maryland, Balto., 17-22; Keith's, Wash., 24-29.
CANTOR and Lee: Orph., Kansas City; Orph., Omaha, 16-22.
CAPAULICON, Chief: Maryland, Balto.; Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
CARBOS Brothers: Orph., Portland, Ore., 16-22.
CAPRICIOUS, Cupid: Orph., B'klyn.
CARLETONS, Two: Royal, N.Y.C.
CARLISLE and Roma: Colonial, N.Y.C., 17-22; Prospect, B'klyn, 24-29.
CARPO Brothers: Orph., Seattle.
CARR, Eddie, Co.: Colonial, N.Y.C.; Alhambra, N.Y.C., 17-22.
CARUS, Emma: Orph., Salt Lake City, 16-22.
CASEY, Dan P.: Grand, Calgary, Can.; Orph., Seattle, 16-22.
CASEY, Kenneth: Orph., B'klyn.
CHALLON, Jean: Orph., St. Paul, 16-22.
CHEERBERT'S Manchurians: Orph., Winnipeg, 16-22.
CHIP and Marble: Shea's, Buffalo.
CHUNG Hwa Four: Keith's, Wash.
CICOLINI: Orph., Oakland; Orph., Sacramento, 17-18; Orph., Stockton, 19-20; Orph., Fresno, 21-22.
CLAUDIUS and Scarlet: Princess, Nashville, 13-15; Forsythe, Atlanta, 17-22; Orph., Jacksonville, 24-26; Orph., Savannah, 27-29.
CLAYTON, Bessie: Palace, Chgo.; Keith's, Cleveland, 24-29.
CLIFF, Genevieve: Empress, Grand Rapids, 24-29.
CLIFTON, Herbert: Keith's, Indianapolis; Alhambra, N. Y.C., 17-22.
CLIFTON and Fowler: Orph., Oakland; Orph., 'Frisco, 16-22.
COAKLEY, Hanvey and Dunlevy: Hipp., Youngstown, 17-22; Keith's, Dayton, 24-29.
COLLINS, Milt: Orph., New Orleans; Lyric, Birmingham, 17-19; Princess, Nashville, 20-22.
COMFORT and King: Empress, Atlanta; Keith's, Wash., 17-22; Keith's, Phila., 24-29.
CONANT, Caliste: Orph., St. Paul; Orph., Omaha, 16-22.
CONCHAS, Paul: Keith's, Cinti., 17-22.
CONLIN, Steele and Parks: Grand, Calgary, Can.; Orph., Seattle, 16-22.
CONNELLY and Webb: Alhambra, N.Y.C; Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
COOLLY, Dolly, and Percy Wenrich: Royal, N.Y.C.
COOK, Joe: Keith's, Louisville.
COOK, Olga: Orph., Los Angeles.
COOK and Lorenz: Orph., Winnipeg; Grand, Calgary, 16-22.
CORELLI and Gillette: Orph., Omaha, 16-22.
CRANBERRIES: Forsythe, Atlanta, 17-22.
CRESSY, Will, and Blanche Dayne: Forsythe, Atlanta; Hipp., Youngstown, 17-22; Keith's, Columbus, 24-29.
CULLIN, James H.: Orph., Denver.
CUNNINGHAM, Cecil: Keith's, Cleveland; Temple, Detroit, 17-22; Temple, Rochester, 24-29.
CURTIS, Julia: Orph., Montreal, 17-22; Shea's, Buffalo, 24-29.
CUTLER, Albert: Forsythe, Atlanta, 24-29.
CUTTY, M. and W.: Keith's, Toledo.
CYCLING Brunettes: Keith's, Louisville; Keith's, Cinti., 17-22.
DALE, Violet: Keith's, Louisville; Keith's, Toledo, 17-22.
DALY, Vinie: Orph., 'Frisco, 16-22.
DAMMERAL, George: Orph., Denver.
DANIELS and Conrad: Keith's, Boston; Royal, N.Y.C., 24-29.
DAVIES, Reinle: Orph., B'klyn.
DAVIS, George C.: Royal, N. Y.C., 24-29.
DE CISMERAS, Mme.: Orph., St. Paul, 16-22.
[illegible], 24-29.
DE LEON and Davis: Keith's, Cinti.
DE MAR, Carrie, Co.: Maryland, Balto.
DE MAR, Grace: Orph., Denver.
DEMONS, Six: Keith's, Columbus; Bushwick, B'klyn, 17-22.
DESWALL, Olympia Co.: Colonial, N.Y.C.; Garrick, Wilmington, Del., 17-22.
DE VALERIE, Lola: Keith's, Toledo, 24-29.
DE VALERIE, Lola: Empress, Grand Rapids.
DE VINE and Williams: Lyric, Birmingham, 17-19; Princess, Nashville, 20-22; Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29.
DE VOY, Emmett, Co.: Orph., Minneapolis, 16-22.
DE VRIES, Henri: Orph., 'Frisco, 16-22.
DIAMOND and Brennan: Forsythe, Atlanta.
DIAMOND and Grant: Orph., Seattle; Orph., Portland, Ore., 16-22.
DINEHART, Alan, Co.: Alhambra, N.Y.C.; Maryland, Balto., 17-22; Colonial, N.Y. C., 24-29.
DOCKSTADER, Lew: Grand, Knoxville.
DOLLY Sisters: Colonial, N. Y.C.; Prospect, B'klyn, 17-22; Bushwick, B'klyn, 24-29.
DONAGHUE and Stewart: Lyric, Birmingham, 17-19; Princess, Nashville, 20-22; Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29.
DONG, Fong Gue and Haw: Orph., Portland, Ore.
DONOVAN and Lee: Orph., Seattle; Orph., Portland, Ore., 16-22.
DOOLEY, J. and E.: Keith's, Toledo; Hipp., Youngstown, 24-29.
DOOLEY, Ray: Orph., 'Frisco; Orph., Sacramento, 17-18; Orph., Stockton, 19-20; Orph., Fresno, 21-22.
DOOLEY and Rugel: Keith's, Wash.; Orph., B'klyn, 17-22; Bushwick, B'klyn, 24-29.
DOOLEY and Sales: Bijou, Richmond, 13-15; Royal, N. Y.C., 17-22; Shea's, Buffalo, 24-29.
DUDLEY, Trio: Maj., Chgo., 16-22.
DUGAN and Raymond: Orph., Salt Lake City, 16-22.
DUNBAR'S Eight Royal Dragoons: Grand, Knoxville, 13-15; Princess, Nashville, 17-19; Lyric, Birmingham, 20-22; Forsythe, Atlanta, 24-29.
DUNBAR'S Maryland Singers: Orph., New Orleans; Lyric, Birmingham, 17-19; Princess, Nashville, 20-22; Keith's, Louisville, 24-29.
DUPREE and Dupree: Orph., Salt Lake Lake City, 16-22.
DURANT, Basil, and Margaret Hawkesworth: Palace, N.Y.C.
DUTTON'S: Orph., Kansas City.
DYER, Faye, Trio: Maj., Milwaukee; Palace, Chgo., 16-22.
DYER, Hubert, Co.: Orph., Savannah, 17-19; Orph., Jacksonville, 20-22; Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29.
EARL, Florence, Co.: Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
EDGE of the World: Palace, Chgo.; Columbia, St. Louis, 16-22.
ELDON and Clifton: Orph., Chattanooga, 13-15; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22; Roanoke, Roanoke, 24-26.
ELINORE and Williams: Colonial, N.Y.C.; Alhambra, N. Y.C., 17-22.
ELKINS, Fay and Elkins: Temple, Hamilton, Can.

NONETTE

Headlined at B. F. KEITH'S Prospect, Week March 27th
On No. 2 at the Palace, New York, Week April 3rd

"Nonette is an artist that vaudeville should be proud of. Her costumes and appearance are good and her talent speaks for itself. She is equally as clever singing as she is playing her violin. She has selected all her numbers with care and judgment, with the result that each one scored heavily."—*N. Y. Clipper.*

"Had Nonette drawn a more favorable position she probably would have stolen the show. Her songs and violin solos met with applause to such an extent that she was kept busy twenty-one minutes."—*Billboard.*

"Nonette is sure-fire—she was a hit."—*N. Y. Star.*

JERRY JARNAGIN at the Piano **Direction JENIE JACOBS**

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with AGNES CAIN-BROWN

MARION WEEKS
The Little American Coloratura Soprano
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NEIL PRATT
IN VAUDEVILLE
Care Max Hart

ELLIS and Bordoni: Keith's, Boston; Maryland, Balto., 17-22.
ELVERA Sisters: Temple, Rochester.
EMBS and Alton: Grand, Calgary, Can.; Orph., Seattle, 16-22.
EMERSONS, Three: Lyric, Birmingham, 17-19; Princess, Nashville, 20-22.
ERNIE and Ernie: Alhambra, N.Y.C.
EVANS, Charles E.: Orph., Montreal; Bushwick, B'klyn, 24-29.
EVANS and Wilson: Prospect, B'klyn, 17-22.
FARBER Girls: Orph., Milwaukee; Palace, Chgo., 16-22.
FARRELL, Margaret: Keith's, Columbus, 17-22.
FASHION Show: Colonial, Erie, Pa., 24-29.
FAYE, Elsie and Boys: Orph., Jacksonvile, 17-19; Bijou, Savannah, 20-22.
FISHE and Fallon: Colonial, Erie, Pa., 17-22.
FISHER, Harry, Co.: Bijou, Richmond, 13-15.
FISKE, McDonough and Scott: Bijou, Savannah, 13-15; Victoria, Charleston, 17-19; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
FITZGERALD and Marshall: Orph., Salt Lake City; Orph., Denver, 16-22.
FITZGIBBON, Lew: Alhambra, N.Y.C.
FITZGIBBONS, Bert: Royal, N.Y.C., 24-29.
FITZGIBBONS, Marie: Maj., Milwaukee, 16-22.
FLETCHER, Charles L.: Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29.
FLORENZO Duo: Forsythe, Atlanta.
FLORIMONDS, Five: Forsythe, Atlanta; Victoria, Charleston, 17-19.
FLYNN'S, Josie, Minstrels: Dominion, Ottawa.
FOGARTY, Frank: Orph., Kansas City; Maj., Chgo., 16-22.
FORCE and Williams: Dominion, Ottawa.
FORD and Hewitt: Colonial, Erie, Pa., 17-22; Keith's, Dayton, 24-29.
FOREST Fire: Hipp., Youngstown.
"FORTY WINKS": Orph., Winnipeg; Grand, Calgary, 16-22.
FOY, Eddie, and Family: Maj., Chgo.; Columbia, St. Louis, 16-22.
FRANCIS, Adeline: Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
FRANKLIN, Irene, and Bert Green: Davis, Pittsburgh; Bushwick, B'klyn, 17-22; Keith's, Boston, 24-29.
FRENCH and Els: Keith's, Boston; Keith's, Wash., 24-29.
GALLAGHER and Martin: Keith's, Louisville; Keith's, Indianapolis, 17-22; Davis, Pittsburg, 24-29.
GAUTIER'S Toy Shop: Maj., Chgo.
GAXTON, William, Co.: Colonial, Erie, Pa.; Keith's, Cinti., 24-29.
GEORGE, Edwin: Bijou, Richmond, 13-15; Orph., Chattanooga, 17-19; Grand, Knoxville, 20-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
GERARD and Clark: Bijou, Richmond, 13-15.
GERMAINE, Herbert, Trio: Orph., Denver.
GILLINGWATER, Claude, Co.: Keith's, Cinti.; Keith's, Wash., 17-22; Keith's, Phila., 24-29.
GIRARD, Harry, Co.: Lyric, Birmingham, 24-29.
GIRL in the Moon: Orph., Oakland, 16-22.
GLOSE, Augusta: Keith's, Indianapolis; Keith's, Louisville, 17-22; Empress, Grand Rapids, 24-29.
GOMEZ Trio: Grand, Calgary, Can.; Orph., Seattle, 16-22.
GORDON and Rica: Orph., Montreal.
GORDON, John R., Co.: Orph., Memphis, 16-22.
GORDONE, Robbie: Orph., Portland, Ore.
GRAPEWIN, Charles, Co.: Orph., Kansas City, 16-22.
GRAY, Mary: Orph., Minneapolis, 16-22.
GRAY, Roger: Keith's, Boston, 24-29.
GRAZERS: Keith's, Boston; Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22; Colonial, N.Y.C., 24-29.
GREEN, Harry, Co.: Orph., Los Angeles, 16-22.
GWYNN and Golsette: Royal, N.Y.C.
HAL and Francis: Hipp., Youngstown.
HALLEN and Hunter: Orph., Salt Lake City, 16-22.
HALLIGAN and Sikes: Maj., Milwaukee, 16-22.
HALPERIN, Nan: Palace, N.Y.C.
HANLON, Bert: Columbia, St. Louis, 16-22.
HARMONY Trio: Columbia, St. Louis, 16-22.
HARRAH, Roy, Troupe: Keith's, Wash.; Keith's, Phila., 24-29.
HARRIS and Marion: Royal, N.Y.C.
HASKELL, Loney: Princess, Nashville, 13-15; Forsythe, Atlanta, 17-22; Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29.
HAYDN, Borden and Haydn: Orph., New Orleans.
HAYES, Brent: Hipp., Youngstown, 24-29.
HEIM, Bud and N.: Colonial, Erie, Pa.
HELD, Anna: Shea's, Toronto.
HELDER, Ruby: Columbia, St. Louis; Orph., Memphis, 16-22.
HENDLER, Herschel: Orph., Portland, Ore.
HERAS and Preston: Keith's, Indianapolis, 24-29.
HERMAN, Adelaide: Victoria, Charleston, 20-22; Bijou, Savannah, 24-26; Orph., Jacksonville, 27-29.
HERMAN, Al.: Shea's, Buffalo; Shea's, Toronto, 17-22; Maryland, Balto., 24-29.
HERMAN and Shirley: Orph., Montreal; Dominion, Ottawa, 17-22; Temple, Hamilton, 24-29.
HERZ, Ralph: Orph., Kansas City, 16-22.
HIGHEST Bidder: Keith's, Indianapolis; Keith's, Louisville, 17-22; Keith's, Cleveland, 24-29.
HILL, Arthur, and Sylvia Sylvany: Bushwick, B'klyn.
HINES, Harry: Orph., Los Los Angeles.
HODGE, Robert H., Co.: Keith's, Prov.
HOFFMAN, Gertrude, Co., in Sumurun: Orph., Salt Lake City; Orph., Denver, 16-22.
HOLMES and Wells: Keith's, Louisville, 17-22; Empress, Grand Rapids, 24-29.
HONEY Boys: Hipp., Youngstown, 24-29.
HOPKINS, Ethel: Palace, Chgo.; Columbia, St. Louis, 16-22.
HOUDINI: Prospect, Bklyn; Keith's, Wash., 17-22.
HOWARD, Charles, Co.: Prospect, B'klyn, 17-22; Alhambra, N.Y.C., 24-29.
HOWARD, Harry: Keith's, Phila., 17-22.
HOWARD, Joseph and Clarke: Orph., Omaha; Maj., Milwaukee, 16-22.
HOWARD, Kibble and Herbert: Keith's, Toledo; Keith's, Columbus, 17-22; Keith's, Cleveland, 24-29.
HOWARD and White: Roanoke, Roanoke, Va., 17-19.
HOWELL, George, Co.: Orph., Stockton, 12-13; Orph., Fresno, 14-15; Orph., Oakland, 16-22.
HUDLER, Stein and Phillips: Garrick, Wilmington, Del., 24-29.
HUFFORD and Chain: Orph., Salt Lake City; Orph., Denver, 16-22.
HUGHES, Mrs. Gene, Co.: Maj., Milwaukee.
HUNTING and Frances: Orph., B'klyn; Colonial, N.Y.C., 24-29.
HURST, Brandon, Co.: Orph., St. Paul, 16-22.
HUSSEY and Boyle: Keith's, Wash.
HYMER, John B., Co.: Keith's, Columbus; Keith's, Cinti., 17-22; Keith's, Louisville, 24-29.
IDEAL: Orph., Memphis; Orph., New Orleans, 16-22.
IMHOFF, Conn and Coreene: Davis, Pittsburgh; Orph., B'klyn, 17-22; Colonial, N.Y.C., 24-29.
INNES and Ryan: Maryland, Balto., 17-22; Garrick, Wilmington, Del., 24-29.
IN the Orchard: Roanoke, Roanoke, Va.; Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
JACKSON, Leo and Mae: Maj., Milwaukee.
JANIS, Elsie: Shea's, Toronto, 24-29.
JARDON, Dorothy: Orph., Los Angeles.
JEROME and Carson: Colonial, Erie, Pa., 17-22.
JONES, Johny, Jolly: Orph., Stockton, 12-13; Orph., Fresno, 14-15.
KAJIYMA: Keith's, Phila., 17-22; Maryland, Balto., 24-29.
KARTELLI: Keith's, Cleveland; Keith's, Columbus, 17-22; Colonial, N.Y.C., 24-29.
KEANE, J. Warren: Hipp., Youngstown, 17-22.
KEANE, Robert E.: Keith's, Prov.
KEATONS, Three: Royal, N.Y.C.
KEIT and Du Mont: Columbia, St. Louis.
KELLOGG, Charles: Keith's, Cleveland.
KELLY and Wilder: Bushwick, B'klyn, 24-29.
KELSO, Mr. and Mrs.: Keith's, Toledo, 17-22.
KENNEDY, Joe: Grand, Calgary, Can., 16-22.
KENO and Green: Maryland, Balto., 17-22.
KERR and Weston: Prospect, B'klyn; Keith's, Boston, 17-22; Alhambra, N.Y.C., 24-29.
KING, Maisie: Keith's, Cleveland, 17-22; Keith's, Columbus, 24-29.
KINGSBURY, Lillian, Co.: Orph., 'Frisco; Orph., Los Angeles, 16-22.
KIRBY and Roehm: Keith's, Phila., 17-22.
KIRK and Fogarty: Shea's, Toronto.
KIRKSMITH Sisters, Six: Keith's, Phila.
KITAMURAS: Orph., Minneapolis.
KRAFT and Gros: Keith's, Dayton.
KRAMER and Patterson: Orph., Memphis, 16-22.
KUMA, Tom: Royal, N.Y.C., 17-22.
LADIES' Reducing Parlor: Colonial, N.Y.C.; Orph., B'klyn, 17-22.
LADY Sen Mai: Shea's, Buffalo; Shea's, Toronto, 17-22; Hipp., Youngstown, 24-29.
LA FRANCE Trio: Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22; Roanoke, Roanoke, Va., 27-29.
LAMBERTI: Orph., Omaha; Orph., Kansas City, 16-22.
LAMONT'S Cowboys: Orph., Minneapolis, 16-22.
LANGDON, Harry, Co.: Orph., Salt Lake City; Orph., Denver, 16-22.
LANGTRY, Mrs.: Keith's, Toledo; Keith's, Dayton, 17-22; Temple, Detroit, 24-29.
LA RUE, Grace: Orph., St. Paul; Orph., Minneapolis, 16-22.
LEFFINGWELL, Nat, Co.: Victoria, Charleston, 20-22; Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29.
LE GROHS: Orph., 'Frisco; Orph., Oakland, 16-22.
LE HOEN and Dupreece: Palace, Chgo.; Columbia, St. Louis, 16-22.
LEIGHTONS, Three: Orph., Minneapolis.
LEMAIRE and Gilbert: Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
LEON, Great: Davis, Pittsburgh; Hipp., Youngstown, 24-29.
LEON Sisters: Davis, Pittsburgh; Hipp., Youngstown, 24-29.
LEONARD, Eddie, Co.: Temple, Rochester; Shea's, Buffalo, 17-22.
LESTER and Maure: Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
LEVY, Bert: Keith's, Cinti.; Keith's, Indianapolis, 17-22; Forsythe, Atlanta, 24-29.
LEWIS, Henry: Keith's, Cleveland; Keith's, Columbus, 17-22; Keith's, Cinti., 24-29.
LIBONATI: Orph., Winnipeg, 16-22.
LIGHTNER and Alexander: Keith's, Columbus; Princess, Nashville, 17-19; Lyric, Birmingham, 20-22; Forsythe, Atlanta, 24-29.
LLOYD and Britt: Dominion, Ottawa; Orph., London, 17-22; Temple, Hamilton, 24-29.
LO MARIA: Lyric, Birmingham; Grand, Knoxville, 17-22; Princess, Nashville, 24-29.
LONG Tack Sam Co.: Orph., Montreal, 17-22; Dominion, Ottawa, 24-29.
LUBOWSKA: Orph., Oakland; Orph., Sacramento, 17-18; Orph., Stockton, 19-20; Orph., Fresno, 21-22.
LUXANNE, Mlle., Co.: Orph., Winnipeg; Grand, Calgary, 16-22.
LYONS and Yosco: Palace, N.Y.C.
MACK Charles, Co.: Empress, Grand Rapids.

NAN HALPERIN

Now in Her Second Week

AT

B. F. KEITH'S PALACE

NEW YORK

MACK and Vincent: Lyric, Birmingham, 13-15; Orph., Chattanooga, 17-19; Grand, Knoxville, 20-22.
MACK and Walker: Columbia, St. Louis; Palace, Chgo., 16-22.
MACMILLAN, Violet: Temple, Hamilton, Can.; Empress, Grand Rapids, 17-22.
MADDEN, Lew, and Gene Ford: Keith's, Columbus; Keith's, Indianapolis, 17-22; Keith's, Louisville, 24-29.
MAN Without a Country: Palace, N.Y.C.
MARLO and Duffy: Royal, N. Y.C., 17-22.
MARLOTTE, Harriet, Co.: Orph., Portland, Ore.
MARTINS, Flying: Keith's, Columbus, 24-29.
MARTIN'S Four Roses: Alhambra, N.Y.C.
MARTINETTE and Sylvester: Orph., New Orleans.
MARX Brothers, Co.: Bijou, Richmond, 13-15.
MASON, Harry Lester: Shea's, Buffalo, 17-22; Keith's, Cleveland, 24-29.
MASON and Murray: Orph., 'Frisco, 16-22.
MAYHEW, Stella, and Billy Taylor: Orph., Portland, Ore.
McCLOUD and Carp: Orph., Winnipeg; Grand, Calgary, 16-22.
McCORMACK and Wallace: Orph., Omaha; Orph., Kansas City, 16-22.
McDERMOTT, Billy: Orph., Kansas City.
McDEVITT, Kelly and Lucy: Maj., Chgo.; Columbia, St. Louis, 16-22.
McFARLAND, Marie and Mary: Keith's, Dayton; Keith's, Toledo, 17-22; Keith's, Cleveland, 24-29.
McINTYRE, Frank, Co.: Keith's, Phila.; Keith's, Boston, 17-22; Alhambra, N.Y.C., 24-29.
McINTYRE and Heath: Keith's, Indianapolis; Keith's, Louisville, 17-22; Keith's, Wash., 24-29.
McKAY and Ardine: Temple, Rochester; Orph., B'klyn, 24-29.
McWATTERS and Tyson: Prospect, B'klyn; Orph., B'klyn, 17-22.
MELROSE, Bert: Hipp., Youngstown; Keith's, Dayton, 17-22; Empress, Grand Rapids, 24-29.
MELVILLE, Mary: Keith's, Phila.; Maryland, Balto., 17-22.
MEREDITH and Snooser: Royal, N.Y.C.
METROPOLITAN Dancers: Orph., Omaha; Orph., St. Paul, 16-22.
MICHELENA, Vera: Temple, Rochester.
MIGHT Have Been: Royal, N.Y.C.
MILES, Homer, Co.: Orph., Seattle; Orph., Portland, Ore., 10-22.
MILLERSHIP, Florrie: Orph., Minneapolis.
MILTON and De Long Sisters: Shea's, Buffalo; Shea's, Toronto, 17-22; Keith's, Phila., 24-29.
MIRANO Brothers: Orph., Omaha, 16-22.
MISKLA, Olga, Trio: Orph., Kansas City; Orph., Omaha, 16-22.
MONROE and Mack: Maryland, Balto., 17-22.
MOON and Morris: Keith's, Wash.
MOORE and Hager: Princess, Nashville, 13-15; Forsythe, Atlanta, 17-22.
MOORE, O'Brien and McCormick: Orph., Denver.
MORGAN Dancers: Keith's, Boston, 17-22.
MORIN Sisters: Orph., Montreal, 17-22.
MORRELL'S, B., Sextette: Orph., Montreal, 24-29.
MORRIS, William, Co.: Keith's, Cleveland; Keith's, Indianapolis, 24-29.
MORRISSEY and Hackett: Bushwick, B'klyn.
MORTON, Clara: Keith's, Cinti., 24-29.
MORTON, Ed.: Orph., Stockton, 12-13; Orph., Fresno, 14-15; Orph., Los Angeles, 16-22.
MORTON and Glass: Keith's, Toledo, 24-29.
MORTON and Moore: Keith's, Cinti.; Hipp., Youngstown, 17-22; Keith's, Cleveland, 24-29.
MOSCONI Brothers: Shea's, Toronto.
MULLANE, Frank: Keith's, Wash., 17-22.
MULLER, Gene, Co.: Victoria, Charleston, 13-15; Roanoke, Roanoke, 17-19.
NASH, George: Keith's, Boston; Keith's, Phila., 17-22; Davis, Pittsburgh, 24-29.
NATALIE Sisters: Orph., Salt Lake City; Orph., Denver, 16-22.
NELSON, Nicholas, Troupe: Orph., B'klyn.
NESBIT, Evelyn, and Jack Clifford: Columbia, St. Louis; Orph., Memphis, 16-22.
NEWBOLD and Gribben: Keith's, Phila., 17-22.
NEW Producer: Maj., Chgo., 16-22; Keith's, Dayton, 24-29.
NICHOLS, Nellie: Forsythe, Atlanta, 17-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
NONETTE: Keith's, Phila., 24-29.
NORDSTROM, Francis: Palace, N.Y.C.; Bushwick, B'klyn, 17-22; Temple, Rochester, 24-29.
NORDSTROM, Marie: Forsythe, Atlanta, 24-29.
NORTH, Frank, Co.: Lyric, Birmingham, 17-19; Princess, Nashville, 20-22; Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29.
NORVELLES: Davis, Pittsburgh, 17-22.
NUGENT, J. C., Co.: Temple, Detroit; Temple, Rochester, 17-22; Hipp., Youngstown, 24-29.
NURSERY Land: Keith's, Prov.; Orph., Montreal, 17-22.
OBERITA, Mlle., and Girls: Lyric, Hamilton, Can., 17-22.
O'CONNELL, Neil: Orph., Memphis; Orph., New Orleans, 16-22.
OHRMANN, Chilson, Mme.: Orph., Stockton, 12-13; Orph., Fresno, 14-15; Orph., Oakland, 16-22.
OLCOTT, Charles: Davis, Pittsburgh.
OLD Homestead Eight: Davis, Pittsburgh; Keith's, Cleveland, 17-22; Maryland, Balto., 24-29.
OLIVER and Olp: Keith's, Louisville; Keith's, Toledo, 17-22; Keith's, Dayton, 24-29.
O'MEARAS, Gliding: Orph., B'klyn, 17-22.
O'MEERS, Josie: Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
O'NEIL, Doc: Keith's, Toledo.
ONRI, Archie and Dolly: Dominion, Ottawa.
ORANGE Packers: Colonial, Erie, Pa.; Alhambra, N.Y.C., 17-22.
ORTH and Dooley: Colonial, Erie, Pa.; Keith's, Indianapolis, 17-22; Keith's, Cinti., 24-29.
OVERTONES: Orph., St. Paul; Orph., Winnipeg, 16-22.
OXFORD Trio: Orph., B'klyn.
PADDEN, Sarah, Co.: Empress, Grand Rapids, 17-22; Keith's, Toledo, 24-29.
PAGE, Hack and Mack: Shea's, Toronto, 17-22.
PALFREY, Hall and Brown: Keith's, Boston, 17-22.
PALMER, Gaston: Keith's, Phila.
PARILLO and Frabito: Orph., Memphis; Orph., New Orleans, 16-22; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.
PARISH and Peru: Colonial, N.Y.C.; Alhambra, N.Y.C., 17-22; Keith's, Boston, 24-29.
PARRY, Charlotte, Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 17-22.
PASSION Play of Washington Square: Keith's, Columbus, 17-22; Hipp., Youngstown, 24-29.
PASSION Play of Washington Square (Western): Orph., Los Angeles.
PATRICOLA and Myers: Shea's, Toronto, 17-22.

MISS IRENE FRANKLIN
and MR. BURTON GREEN
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IN VAUDEVILLE
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CHARLES OLCOTT

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R. D. LELAND

AUTHOR

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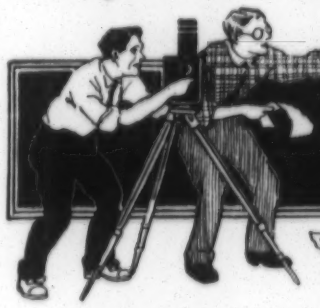
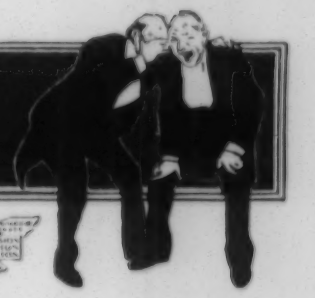
PATTERSON, Burdella: Shea's, Toronto; Maryland, Balto., 17-22.
PAUL, Levan and Dobbs: Maj., Milwaukee, 16-22.
PAYNE and Niemeyer: Empress, Grand Rapids; Temple, Detroit, 17-22; Temple, Rochester, 24-29.
PETTICOATS: Keith's, Prov.; Alhambra, N.Y.C., 17-22; Orph., B'klyn, 24-29.
PHILLIPS, Mr. and Mrs. Norman: Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
PIERLO and Schofield: Keith's, Wash., 17-22; Bushwick, B'klyn, 24-29.
PIETRO: Orph., 'Frisco; Orph., Oakland, 16-22.
PILCER and Douglass: Keith's, Prov.; Keith's, Wash., 17-22.
PIPEFAX and Paula: Orph., Memphis; Orph., New Orleans, 16-22.
POWDER and Capman: Keith's, Columbus; Hipp., Youngstown, 17-22; Keith's, Cleveland, 24-29.
POWELL, Catharine: Orph., 'Frisco; Orph., Oakland, 16-22.
PRIMROSE Four: Bushwick, B'klyn; Alhambra, N.Y.C., 17-22; Orph., B'klyn, 24-29.
PRUETTE, William, Co.: Temple, Detroit; Temple, Rochester, 17-22.
PUCK, Harry and Eva: Keith's, Phila.
QUIGLEY and Fitzgerald: Bushwick, B'klyn; Keith's, Phila., 24-29.
QUIROGA: Orph., Seattle; Orph., Portland, Ore., 16-22.
RAYMOND and Bain: Orph., St. Paul.
RED Heads: Orph., Memphis; Orph., New Orleans, 16-22.
REGEL, Dorothy, Co.: Bushwick, B'klyn; Colonial, N.Y.C., 17-22; Keith's, Wash., 24-29.
REISNER and Gores: Orph., St. Paul, 16-22.
RENAULT, Francis: Colonial, N.Y.C.
RHOADES, Mack, Major: Orph., Minneapolis; Maj., Chgo., 16-22.
RICE, Andy: Orph., 'Frisco, 16-22.
RICE, Elmer and Tom: Keith's, Phila., 17-22.
RICE, Sully and Scott: Keith's, Indianapolis.
RICHARDS, Great: Prospect, B'klyn, 17-22.
RIGOLETTO Brothers: Bushwick, B'klyn, 24-29.
RING, Julie, Co.: Orph., Salt Lake City, 16-22.
RIVER of Souls: Orph., New Orleans.
ROCK, William and White: Maj., Chgo.; Palace, Chgo., 16-22.
ROLLAND, George, Co.: Shea's, Buffalo.
RONAIR, Ward and Farren: Empress, Grand Rapids, 17-22.
ROODE, Claude M.: Maryland, Balto., 17-22.
ROONEY and Bent: Prospect, B'klyn, 24-29.
ROSE, Julian: Royal, N.Y.C.
ROVER, Al., and Sister: Keith's, Cleveland, 24-29.
ROYE, Ruth: Maj., Milwaukee; Maj., Chgo., 16-22; Hipp., Youngstown, 24-29.
RUSSELL, Lillian: Keith's, Cleveland, 17-22.
RYAN and Lee: Palace, N.Y.C.; Keith's, Boston, 17-22; Royal, N.Y.C., 24-29.
RYAN and Tierney: Colonial, N.Y.C.; Alhambra, N.Y.C., 17-22.
SABINE and Bronner: Temple, Detroit; Temple, Rochester, 17-22.
SABINE, Vera, Co.: Keith's, Boston, 24-29.
SALE, Chic: Keith's, Cleveland, 17-22; Keith's, Indianapolis, 24-29.
SALON Singers: Shea's, Buffalo, 24-29.
ST. DENIS, Ruth, Co.: Maj., Chgo.
SANSONE and Delilah: Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22; Forsythe, Atlanta, 24-29.
SANTLEY and Norton: Shea's, Toronto; Orph., Montreal, 17-22.
SAVOY and Brennan: Royal, N.Y.C., 17-22.
SAWYER, Joan, Co.: Keith's, Phila.; Davis, Pittsburgh, 17-22.
SCHEFF, Fritzi: Grand, Calgary, Can.; Orph., Seattle, 16-22.
SCHOOLER and Dickinson: Maryland, Balto.
SCHRECK and Percival: Keith's, Indianapolis, 17-22; Keith's, Louisville, 24-29.
SCOTT and Kearns: Orph., New Orleans.
SEELEY, Blossom: Temple, Detroit; Temple, Rochester, 17-22.
SHARP and Turke: Orph., Denver.
SHARROCKS: Temple, Hamilton, Can.
SHATTUCK, Truly, and Marta Golden: Prospect, B'klyn; Keith's, Wash., 17-22; Bushwick, B'klyn, 24-29.
SHAW, Mary, Co.: Keith's, Wash.; Keith's, Phila., 17-22.
SHAYNE, Al.: Keith's, Prov.
SHERMAN, Dan, Co.: Lyric, Birmingham, 13-15; Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22; Victoria, Charleston, 24-29.
SHERMAN and Uttry: Keith's, Indianapolis.
SHIRLEY, Eva, Co.: Alhambra, N.Y.C.
SHIRLEY Sisters: Victoria, Charleston, 13-15; Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22.
SHONE, Hermine, Co.: Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
SHOWALTER, Edna: Keith's, Prov.
SIMMS, Willard, Co.: Orph., Sacramento, 17-18; Orph., Stockton, 19-20; Orph., Fresno, 21-22.
SIMON, Louis, Co.: Keith's, Toledo.
SMALLEY, Ralph: Keith's, Wash., 17-22; Keith's, Indianapolis, 24-29.
SMITH and Austin: Orph., Omaha, 16-22.
SMITH, Irene and Bobby: Temple, Detroit, 24-29.
SNOW, Ray: Bijou, Savannah, 13-15; Colonial, Erie, Pa., 24-29.
SORETTI and Antoinette: Empress, Grand Rapids; Keith's, Toledo, 17-22.
STAMM, Orville: Bijou, Richmond, 13-15.
STANLEY, Aileen: Keith's, Dayton, 17-22.
STANLEY, Stan, Trio: Alhambra, N.Y.C.; Bushwick, B'klyn, 17-22.
STATUES: Orph., Omaha; Orph., Kansas City, 16-22.
STEADMAN, Al. and Fanny: Temple, Detroit; Temple, Rochester, 17-22.
STEVENS and Falk: Orph., Oakland.
STEWART and Donahue: Orph., Nashville, 17-19; Lyric, Birmingham, 20-22.
STEWART Sisters, Three: Shea's, Toronto; Orph., Montreal, 17-22.
STONE and Haynes: Orph., Los Angeles, 16-22.
STONE and Kallaz: Orph., B'klyn; Keith's, Phila., 17-22.
SULLIVAN, Arthur, Co.: Orph., Minneapolis.
SULTANAS: Orph., Stockton, 12-13; Orph., Fresno, 14-15; Orph., Los Angeles, 16-22.
SWIFT, Thomas, Co.: Keith's, Cleveland; Empress, Grand Rapids, 17-22.
SYLVESTER and Vance: Royal, N.Y.C.
TANGO Shoes: Orph., B'klyn; Temple, Hamilton, Can., 17-22; Orph., Montreal, 24-29.
TANGUAY, Eva: Keith's, Wash.
TAYLOR, Eva, Co.: Orph., Omaha.
TELEPHONE Tangle: Keith's, Cinti., 17-22.
TIGHE, Harry, and Sylvia Jason: Maj., Chgo.; Keith's, Cleveland, 17-22.
TOGAN and Geneva: Maj., Milwaukee; Palace, Chgo., 16-22; Empress, Grand Rapids, 24-29.
TOMBOYS, Two: Orph., 'Frisco, 16-22.
TONEY and Norman: Orph., Minneapolis.
TOYE, Dorothy: Orph., Kansas City, 16-22.
TRAVERS, Dick: Palace, Chgo., 16-22.
TRAVERS, Noel, Co.: Keith's, Dayton; Keith's, Indianapolis, 17-22.
TUCKER, Sophie: Palace, Chgo.
TUSCANO Brothers: Orph., Minneapolis, 16-22.
VALENTINE and Bell: Orph., Stockton, 12-13; Orph., Fresno, 14-15; Orph., Los Angeles, 16-22.
VAN and Schenck: Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22; Maryland, Balto., 24-29.
VANDERBILT and Moore: Orph., Oakland; Orph., 'Frisco, 16-22.
VASCO: Hipp., Youngstown; Colonial, N.Y.C., 17-22; Orph., B'klyn, 24-29.
VERNON, Ben, and Hugh Stanley: Chatham, N.Y., 10; Kinderhook, 12; Tannersville, 15.
WAKEFIELD, W. H.: Orph., Oakland; Orph., Sacramento, 17-18; Orph., Stockton, 19-20; Orph., Fresno, 21-22.
WARD and Faye: Maj., Chgo.; Keith's, Indianapolis, 24-29.
WARE, Helen, Co.: Maj., Chgo., 16-22.
WARING, Nelson: Keith's, Boston, 17-22.
WARREN and Conly: Orph., Stockton, 12-13; Orph., Fresno, 14-15; Orph., Los Angeles, 16-22.
WARREN and Templeton: Colonial, N.Y.C., 17-22.
WATKINS and Williams: Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22; Victoria, Charleston, 27-29.
WATSON Sisters: Orph., Winnipeg; Grand, Calgary, 16-22.
WEBER and Fields: Davis, Pittsburgh, 17-22.
WEEKS, Marion: Keith's, Boston; Orph., B'klyn, 24-29.
WELCH, Ben: Shea's, Toronto, 24-29.
WENTWORTH, Vesta and Teddy: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
WERNER-Amoros Troupe: Orph., Montreal.
WHAT Happened to Ruth: Prospect, B'klyn.
WHEATON, Anna, and Harry Carrol: Keith's, Prov.; Alhambra, N.Y.C., 17-22; Keith's, Wash., 24-29.
WHEELER, B. and B.: Orph., London, Can.; Lyric, Hamilton, 17-22.
WHEELER, Bert, Co.: Orph., Los Angeles.
WHELAN, Albert: Shea's, Toronto; Temple, Detroit, 17-22; Temple, Rochester, 24-29.
WHIFFEN, Thomas, Mrs. Co.: Temple, Detroit; Temple, Rochester, 17-22.
WHIPPLE-Huston Co.: Orph., Memphis; Orph., New Orleans, 16-22.
WHITE, Caroline: Keith's, Cinti., 17-22.
WHITE and Clayton: Orph., Memphis, 16-22.
WHITE, Porter J., Co.: Temple, Hamilton, Can. Orph., Montreal, 17-22; Dominion, Ottawa, 24-29.
WHITING and Burt: Orph., Salt Lake City.
WILCOX, Bert, Co.: Victoria, Charleston, 17-19; Orph., Jacksonville, 24-26; Orph., Savannah, 27-29.
WILLARD: Victoria, Charleston, 17-19; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.
WILLIAMS, Elsie, Co.: Royal, N.Y.C.
WILLIAMS and Wolfus: Keith's, Louisville; Keith's, Dayton, 17-22; Colonial, Erie, Pa., 24-29.
WILLING, Bentley and Willing: Orph., Winnipeg, 16-22.
WILMER, Walter, Co.: Orph., B'klyn.
WITT and Winter: Royal, N.Y.C.
WINDOW, Muriel: Colonial, N.Y.C., 17-22.
WOOD, Britt: Orph., Montreal; Temple, Detroit, 24-29.
WRIGHT and Dietrich: Keith's, Cinti.; Keith's, Indianapolis, 17-22; Keith's, Louisville, 24-29.
ZORA Gara: Orph., Los Angeles, 16-22.



MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

"WHAT CONSTITUTES A MOVING PICTURE PLAY"

By THEODORE OSBORN ELTONHEAD

A SCENARIO editor of one of the large producing companies in his note of rejection relative to a story that had been submitted said recently that it contained no theme or plot and was merely a succession of incidences in the life of a young girl. His vision was not big enough to comprehend that the story contained youth, romance, achievement, pathos and humor so strung and woven together that above all it made a picture, a picture containing that rare quality, human interest.

Too few scenario editors and back of them the producers realize the vast magnitude of possibilities that may constitute a moving picture play. It is not confined to any one branch of the arts and sciences but draws upon all of them for its material and inspiration. Its possibilities of development are unlimited. It has the whole field of fact and fiction to draw upon and for that reason it can have no set form, there can be no iron clad rules to govern its construction.

It contains only one essential requirement and that is that it has an interesting story to tell. Its form may take that of the stage drama. In that case it must conform to the rules of dramatic construction, with tense dramatic situations leading up to a strong climax. Or again it may be a picture of adventure in which case stirring exciting action must form its structure. Still again it may be a sensational picture in which the pinnacle of excitement is reached with a realistic sensational thrill, such as a railroad train breaking through a trestle, or a battle in mid-air between two armored aeroplanes.

Its field is that of all humanity, all sorts, shapes and conditions of men, women, and children. It may tell of the leader of society or of the criminal haunting the dim recesses of the underworld. Its form may be that of the mystery or detective story or it may jump to just the other extreme and have as its outstanding feature pictorial art and composition. And yet again it may be made up almost entirely of that elusive feature known as atmosphere and local color held together by a slight story.

But why go on. To set down in cold type the magnitude of the possibilities of the moving picture play would be a task greater than the seven labors of Hercules, a task that would require centered in one person the imagination of the whole world.

The motion picture play is a precocious child but one which if its development be handled properly will become in the course of time the greatest form of thought expression in the history of the world. Man's first form of expression was by means of pictures, but it remained for the twentieth century to develop his greatest form. Therefore we can only smile in derision at the scenario editor who refused a story because it contained no theme or plot.

MARGUERITE CLARKE IN "MOLLY-MAKE-BELIEVE."

(Famous Players-Paramount.)

Ventilate the Theaters!

New York Herald.

Out of a thousand theaters and motion picture houses in this city less than eighty are perfectly ventilated.

That is the report made after an investigation on Saturday night by the Health Commissioner and the Commissioner of Licenses.

We may assume that the great majority of the defective buildings are of the older type of houses, on the ground floors of which "movies" have been installed.

The conditions as reported call for prompt and radical change. And while the Health Commissioner is about it he might drop a hint to the managers of some modern and well-equipped theaters that after matinee performances are given it would be well to air their auditoriums before packing them again in the evening.

NORMA TALMADGE, of the Fine Arts studio, is at work on her third Triangle play, "Playmates," which is an intensely dramatic story, written expressly to suit her peculiar dramatic personality, by Bernard McGonville.

THE EXHIBITORS' SIDE

MITCHELL H. MARK and the Mark-Strand Theater Company, of which he is the guiding spirit, come out as unreservedly in favor of a Federal Board of Control for Motion Pictures, the plan which has so long been advocated by President W. W. HODKINSON of Paramount Pictures Corporation that it has become known as the Paramount Plan.

Mr. MARK and his company occupy a very important position in the eyes of exhibitors all over the country because of their very successful operation of an unusually high grade of motion picture theaters, such as is typified by their Strand Theater, New York.

An open letter addressed to all exhibitors follow:

March 29, 1916.

A Few Timely Words on Censorship Addressed to the Exhibitors in the United States.

During a recent hearing at Washington on Federal control of motion pictures, the industry was represented on the firing line solely by producers and their allies.

Why were not the exhibitors present to give voice to the demands of their patrons! They, of all classes financially interested in this comparatively new and wonderful form of entertainment, are directly and constantly in touch with the pulse of those who have made this business possible—the public. For this neglect we, of course, have only ourselves to blame, but a public expression of opinion on this very important question from the owners and operators of the Strand Theater, New York, may and should be quite timely and interest every exhibitor who has the good of the business at heart as well as the manufacturers of the films we project on our screens.

Right off the reel, so to speak, we believe in interesting pictures that leave a good taste in the mouth, pictures with plenty of action that stir the red blood in our veins, pictures that appeal to the finer and artistic senses, pictures that educate and uplift, but always clean, moral pictures. That is the rock on which the future prosperity of our business is built. Follow any other course, and in a comparatively short time the rock will be split and the crevices filled with many dead exhibitors. Is it not a fact in the amusement line that the largest rewards invariably come to those who spread a clean, palatable bill of fare before their patrons? Can anyone recall a single instance of a popular form of entertainment that owes its prosperity to catering to the lower and debasing element of human nature? No one can controvert the above facts.

The wave of vampire and sex pictures which has swept over the country in the past year is bound to react and result in great harm to the entire industry, unless checked very quickly. The prosperity of theaters specializing in this form of entertainment is temporary and evanescent. Censorship, intelligently applied, is the remedy for this evil and the safeguard for our continued existence. This censorship should emanate from the Federal Government, and should not by any means consist of politicians whose livelihood depends upon the votes of their constituents, but of those who have had worldly experience, people of large and liberal ideas, men of business, of letters, artists, dramatists, etc. Care should be exercised in eliminating the narrow minded and the bigot.

Are we not all protected under censorship of that description? Should we not consider it a blessing that our business is safeguarded by trained and discriminating minds? Under such conditions and with such authorities confronting them, the petty annoyance of State and local censorship should vanish—in fact, in course of time these lesser boards should pass out of existence for want of sustenance.

That the industry has brought censorship upon itself admits of no argument. Given free rein, a certain class of manufacturers would cast prudence and caution to the four winds of heaven, salaciousness would run rampant, and discredit would be cast upon the entire industry—the good suffering for the sins of the bad. If the exhibitor insists upon clean, moral pictures, the manufacturers will be compelled to furnish that class of material. The business must be purged of its unhealthy odor. Censorship properly applied will accomplish this.

I hope that this expression of opinion will be the means of bringing forth the sentiments of the better class of exhibitors. It is the duty of each and every one of them to put themselves on record for Federal censorship as outlined above.

MARK-STRAND THEATER COMPANY.

(Signed) MITCHEL H. MARK,
President.

Hartsook, L. A. S. F.
LILLIAN GISH.
(Triangle-Fine Arts.)

STARS TO SHINE AFAR

Famous Players and Lasky Films for South America and Darkest Africa

Pursuing the policy of international expansion which prompted the sending of E. M. Porter to South America for the purpose of making a survey of conditions, the Famous Players Film Company and Jesse L. Lasky Feature Play Company have just completed arrangements with the African Film Trust, Ltd., whereby the productions of these concerns will be handled in South Africa by the latter company.

By the terms of this agreement, in which the African company was represented by Max Schlesinger, attorney, of 10 Wall St., all productions of the Famous Players and Lasky companies made since the formation of these feature concerns will be marketed through the African organization.

It is interesting to know that Mary Pickford, in "Rags," and Geraldine Farrar, in "Carmen," which were presented on the Dark Continent by the respective producers, made as great a hit there as they did in this country, for the appreciation of delightful personalities and rare talents is by no means confined to this side of the Atlantic.

PATHE'S PITHY PROGRAM

Three Short Dramas With Real Screen Stars Released on Regular Service

The Pathe Exchange, Inc., whose late releases have been confined to five-reel features, serials, one-reel comedies, the Pathe News and split-reel educationals and scenics, now announce three short drama for release at an early date. On Saturday, April 8th, "The Girl Who Won," a three-reeler featuring Miss Jackie Saunders, and produced by Balboa, was released. Miss Saunders has a part well suited to her, viz, a street urchin who makes her woeful raiment picturesque and charming.

Saturday, April 15th, sees the release of "The Girl That Didn't Matter," a two-reeler made by Balboa, featuring Miss Margaret Landis and Andrew Arbuckle, brother of the famous Macklyn.

Emmy Whelen and Howard Estabrook are featured in a two-reel drama slated for release on April 29th, "Dross and Diamonds." This picture was made by the Arrow Film Corporation, and is remarkable for a two-reeler in that it features two of the screen's headliners. Miss Whelen appears by courtesy of the Rolfe Photo-Plays, Inc.

GOT THEIR BREATH

Edison About to Resume General Film Service on April 25

The General Film Company announces that, beginning April 25, Edison will again start releasing through the regular service of the General Film Company.

Edison, confirming this, says:

"The elapsed time since we discontinued releasing through the General Film Company has given us a long-hoped-for opportunity to "get our breath," so to speak; to make necessary changes in our producing organization; to secure a new and better line of stories; to improve our mechanical facilities—in short, to "clean house" and prepare for a fresh start. Of the results of our period of apparent idleness we are justifiably proud."

"WHISPERING SMITH" CAST

J. P. McGowan, director-general of the Signal Company, has provided a great cast for the production of "Whispering Smith," an adaptation of Frank H. Spearman's well known novel, now on its way. McGowan has the part of "Whispering Smith," and Helen Holmes is Marion Sinclair. The other parts are taken by Paul C. Hurst, Thomas Lingham (both late of Kalem), Belle Hutchinson, Leo Maloney, F. M. Van Norman, S. Appel, N. Z. Wood, William Brunton, Chance Ward, C. V. Wells and William Rogers. A special scenario has been prepared and "Whispering Smith" should provide a rare treat when exhibited.

STATE CENSORSHIP A CINCH

Senator Bennett, Financial Expert, Approves the Revenue-Producing Features of the Christman-Wheeler Bill, and Its Enactment is Forecasted, Unless Governor Whitman Kills it

ALBANY, N. Y. (*Special*).—When Senator Christman's bill, which would create a board to censor all moving pictures manufactured and exhibited in this state, came up for final passage in the Senate it was passed by a vote of 35 to 4, but on the motion of Senator William M. Bennett of New York, the vote was reconsidered and the bill temporarily laid aside.

Senator Bennett said in part: "I have heard considerable talk, both pro and con, about the censoring of moving pictures in this state, and every mail brings many letters urging the passage of such a bill, while many others are on the opposite side of the question. I want to give this matter serious consideration, and furthermore I desire to go into the merits of the bill which is now upon the floor, and I assure Senator Christman that if he will not object to the bill being laid aside for the present, I will give him my hearty support, if I find that it is necessary that we have censorship in this state, while on the other hand if the bill does not possess merit and is introduced for patronage purposes I shall vigorously oppose its passage on this floor. In closing, I ask that the Senate reconsider the vote by which this bill was passed, and have it laid aside until I can examine the document."

Senator Bennett, who is the financial expert of the Senate, was evidently satisfied with the revenue-producing features of the measure, for later the Senate passed the Christman bill giving the Regents power to appoint three members of a board of moving picture censors, at salaries of $4,000 each. The same measure was advanced in the Assembly to order of final passage. The bill imposes a fee of $5 for the examination of 500 feet of film and $2.50 for duplicates.

Upon each film passed by the board would be printed and exhibited the words, "Approved by the State Board of Regents."

The Assembly earlier in its session, after a warm debate, defeated the Ahern bill providing for a board of moving pictue censors, to consist of three members, to be appointed by the Governor, at $5,000 a year.

The Christman-Wheeler bill comes up for passage with every prospect of becoming law, unless Governor Whitman should veto it.

E. F. G.

BRADY IS BOSS OF THE WORLD

Monte Cristo of the Movies May Appropriately Exclaim: "The World is Mine"

William A. Brady assumes active control of all productions of the World Film Corporation, the Equitable Motion Pictures Corporation, and Paragon Films, Inc. He has been identified with these corporations before, but not actively. Now he is to exercise supervision as well over the productions made by affiliated companies. Mr. Brady announces that, in assuming this new office, he will not lessen his activities in productions for the speaking stage. On the contrary, he said that his theaters in this city, in Chicago, and other cities would be busier than ever, and he would make more theatrical productions than usual in the coming season.

One of the immediate results of his taking an active interest in both fields, he explained, was that he would be able to make motion pictures of his New York successes and release these in the smaller cities where the original companies of the plays could never go.

"The arrangement," said Mr. Brady, "provides a substitute for the Nos. 2, 3, and 4 companies whose day has passed. The smaller cities refuse to take imitations of the players who they know were in the Broadway productions. And it is absolutely impossible to hold a company together for a long tour through the country. Actors of prominence can remain in New York the larger part of the year, taking parts in the productions at the many theaters here, and at the same time doing day work in the studios. It is with the greatest difficulty that a manager can persuade them to go out of town even for a limited tour of the largest cities.

"What I propose to do now is to make motion pictures of my New York productions with the original cast in each case, and then release these at the close of the Broadway run, when the play is being given on the stages of the large cities. In this way I can give the one-night stands and places other than first-class cities the best version available of a New York hit; I can reach every hamlet and crossroad with the original production."

Mr. Brady announced also that his activities in the field of motion pictures proper would be on the broadest scale. He made the agreement with Arthur H. Spiegel prior to the latter's sudden and unexpected demise, to assume entire charge of all productions of those companies, while Mr. Spiegel should conduct the business affairs. This means that Mr. Brady will oversee the work in all five of the studios controlled by these companies, and all the productions turned out by their directors. Pictures made by the Premo Film Company, the Frohman Amusement Corporation, and the Triumph Film Company, all of which are affiliated with and release pictures on the World-Equitable programme, will have to meet with Mr. Brady's approval. Many well-known stars appear in these productions, and the equipment of the companies is most elaborate, with studios on both coasts. Mr. Brady spoke of the Paragon studio at Fort Lee, N. J., in particular as being the last word in equipment.

Plans for the immediate future of the companies, Mr. Brady announced further, include the erection of a motion picture theater on Broadway which will be the largest and most elaborate of its kind in the world.

As for the kind of pictures that he would strive to provide for these corporations, Mr. Brady said: "I shall use the great facilities and the unlimited capital at my disposal to turn out what may truly be called great productions. Some of these will be on an enormous scale, reaching to eight, ten and twelve reels. I shall put into picture form the works of great authors. I shall make productions such as 'Romeo and Juliet,' 'Ingomar,' 'Faust,' the novels of Sir Walter Scott, of Dumas, the plays of Ibsen, Maeterlinck, Sudermann, as well as subjects of the hour, and more especially of America. In the immediate future I shall have screened 'Friday, the 13th,' by Thomas W. Lawson. I hope to see all of this work done intelligently and in good taste. The hour for bedroom drama, for salaciousness in pictures has passed. Censorship is upon us, and I am in favor of censorship if it is necessary to keep pictures clean.

MARGUERITE COURTOT, IN "FEATHERTOP."—(GAUMONT.)

Hartsook Photo, L. A. S. F.
MAE BUSCH.—(KEYSTONE.)

BEEFSTEAK FOR ACTORS' FUND BENEFIT

Daniel Frohman, Guest of Honor at Screen Club, Over Eighteen Hundred Dollars Netted

The Screen Club contributed its mite to the motion picture campaign for the Actors' Fund by giving a beefsteak at its club-house on Saturday, April 15, for the benefit of the campaign fund. Daniel Frohman, president of the Actors' Fund and a member of the Screen Club, was the guest of honor, and more than one hundred members participated. Mr. Frohman explained the object of the campaign, while Nat C. Goodwin contributed a witty address. Albert Roccardi talked of personal knowledge of fund benefits. The diners were entertained by George Richards, Maurice Costello, and William Cahill, while Bert Grant, Jimmy Flynn, and Joe Young sang by courtesy of Watterson, Snyder, and Berlin.

More than $1,800 was added to the Actors' Fund treasury by the auction and sale of Actors' Fund life memberships, the successful bidders including S. E. V. Taylor, Tefft Johnson, James Kirkwood, Creighton Hale, H. S. Sheldon, Billy Quirk, "Doc" C. A. Willat, David Horsley, Earl Metcalfe, Perry Vekroff, Will C. Smith, Charles C. Brandt, Rockcliffe Fellows, Arthur H. Ashley, Oscar Eagle, William J. Rathbun, Frank Beresford, Mabel Kelly through Tefft Johnson, Marion Leonard through Stannard E. V. Taylor, and Esther Lyon Eagle through Mr. Eagle.

All in all, the beefsteak was the most successful house affair held by the present administration.

ARTHUR H. SPIEGEL DEAD

Wm. A. Brady Succeeds as President of Equitable and Gen. Man. of the World

Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation, and general manager of the World Film Corporation, died last Friday at the Hotel Plaza from complication of pneumonia and grip. He was a few days more than thirty-one years old, and he is survived by a wife and two children. Burial took place in Chicago, his late home.

Mr. Spiegel had been president of the Equitable for less than six months, which position had marked his entrance into the motion picture field prior to which he had been connected with Spiegel-May-Stern, the Martha Lane Adams, the Clement and the American Ladies' Tailoring companies, all of Chicago. By his death the motion picture industry loses a man who was a genius for organization, and who would have been one of its biggest factors, especially in combining and harmonizing the warring elements of the World combination.

After the death of Mr. Spiegel, the Board of Directors of the Equitable Motion Pictures Corporation met and elected William A. Brady as his successor. Mr. Brady has been connected with the World Film and Equitable corporations since their organization. He has been the producing manager of the Paragon, World, and Equitable concerns.

SMUGGLING FIGHT PICTURES

The law which prohibits the exhibition of pugilistic pictures in New York State not taken within the State and the Federal law which prohibits the importation of such pictures, has been evaded, according to New York promoters, by a clever arrangement whereby the Willard-Johnson fight film was thrown on a screen only a few inches on the Canadian side of the boundary line, near Rouse's Point, while a motion picture camera fixed a few inches inside the United States reproduced the pictures.

Thus the men interested in the matter say they will violate no State or Federal law by showing the reproduced fight pictures in New York State, as these pictures really were taken within the State, although the object photographed was in Canada.

WON'T ENTER MOVIE MERGER

Carl Laemmle, president of the Universal Film Manufacturing Company, denies the published report that the Universal would be one of a number of film companies that would form a big merger.

JOHN BARRYMORE AND FLORA ZABELLE.
In "The Red Widow."—(Famous Players-Paramount.)

PARAMOUNT PROGRAMME FEATURES

Comedy—played as only Jack Barrymore can play it—and a delightful film adaptation of Eleanor Hallowell Abbott's charming story "Molly Make-Believe," in which dainty Marguerite Clark will star, are the two five-reel offerings on the Paramount programme for the week of April 17th. Both are from the studio of the Famous Players.

Barrymore will appear in a picturization of "The Red Widow," the popular comedy by Channing Pollock and Rennold Wolf, and will have the support of several members of the cast in the original production. Flora Zabelle, co-star in the stage production, apears as Anna Varvara, and John Hendricks and George E. Mack are seen in the roles of the Baron and Popova, as they were in the original version.

An excellent cast will appear in support of Miss Clark in "Molly Make-Believe," including J. W. Johnson, Edwin Mordant, Mahlon Hamilton, Gertrude Norman and others.

COURIER FROM THE FRONT

Vitagraph Star Back from Filming Big Serial Along Mexican Border Line

According to Arline Pretty, the popular Vitagraph star who has just concluded a long camera campaign in and around San Antonio, Texas, filming scenes of the new Vitagraph serial, "The Secret Kingdom," which it is said will be released through V. L. S. E., the people of the East are better informed of the details of the army hunt for Villa than the average citizen on the ground.

During the stay of the company at San Antonio, the air was vibrant with war and rumors of war, following Villa's raid on Columbus. Miss Pretty, who prior to her entry into the screen field was well known in Washington circles, met many acquaintances among the army officers and their wives. For a time she was the guest of General and Mrs. Funston at their home in Fort Sam Houston. The "war fever," however, she declares, was fed mostly upon the imagination.

"Whatever General Funston and his officers know about the progress of affairs across the border they keep most secretively to themselves."

"HOW THE MOVIES ARE MADE"

By courtesy of the Balboa Amusement Producing Company, a cabaret entertainment was staged at the annual banquet of the Long Beach, Cal., Chamber of Commerce in the famous Virginia Hotel, under the direction of Norman Manning. The piece de resistance was a burlesque, entitled "How the Movies Are Made," which proved to be a scream from start to finish.

A typical studio set was reproduced in the center of the banquet hall. Here Harry Harvey "directed" a scene from "The Burglar's Love." Jacky Saunders, the Balboa girl, played the lead, supported by Harry "Farnsworth" McPherson, who, as a correspondence school movie actor, proves a scream. Much comedy was provided by John Wyss and Bill Kearns as the stage crew. Joe Brotherton was on the camera, assisted by Jake Wise. A travesty from start to finish, the act contained more truth than poetry.

PLURAGRAPH'S "PURLOINED LETTER"

The Pluragraph Company has released a picturization of Edgar Allen Poe's famous detective story, "The Purloined Letter," featuring Miss Edith Wynne Matthison. The film will be shown on Broadway in the near future.

STRAND TO SHARE PROFITS

Second Anniversary an Especially Joyous Occasion for the Theater Employes

The Strand Theater Company announces the adoption of a plan which will permit all of their attaches to share in the profits of the theater, in the form of bonuses based on percents of their salaries determined by individual efficiency. Mr. Mitchel H. Mark, the president of the company, selected next Sunday, the occasion of the second anniversary of the Strand's opening, for the inauguration of the project. The first apportionment will be made January 1st, 1917, and yearly thereafter to all employees who remain on the staff from one distribution period to the next.

Ninety-one employees will benefit by this scheme. These are divided into two groups, those receiving less than twenty-five dollars per week and those receiving a salary above that figure. The first group will be entitled to a bonus up to 10% of their salary, based on their efficiency, and the latter will receive up to 5% of their salaries determined in the same way. In the first group are the ushers, doorkeepers, cleaners, cashiers, stenographers, maids and porters. The second comprises the orchestra, the mechanical department and executives.

A special programme has been prepared for the second anniversary week. Arrangements have been made for the presentation of Mary Pickford in "The Eternal Grind" as the feature photoplay. Special musical numbers have also been added for this occasion.

TOM MOORE IN "WHO'S GUILTY"

Having completed his special engagement with the Lubin company, where he played the part of Dan Hyler, in the Lubin V. L. S. E. five-reeler, "Dollars and Cents," Tom Moore, one of the most popular leading men on the screen, is now being featured in the principal role of the Arrow-Pathe serial "Who's Guilty."

It is not generally known that Moore began his theatrical career as a character actor, specializing in old men's parts, and then became a juvenile man. Generally its the other way round. He had made up his mind to become an actor, and when the opportunity came it was to play a grandfather in a stock company. He did it—and got away with it so successfully, that the stage director wished on him all the old characters. It was good training though, and his reward came when, after a few months' engagement, he was made the leading man. He played in various stock companies in this capacity, and about four years ago forsook the legitimate for pictures.

WHARTON STUDIO SAVED FROM FLOOD

ITHACA, N. Y. (*Special*).—The Wharton, Inc., studio and buildings were very near being flooded, as they are at the head of Cayuga lake which, owing to the Spring thaw, rose very high. But through quick work on the 'phone the floodgates at the other end of the lake were opened and the pressure relieved.

The Wharton is now working on the eighth (8) episode of "The Mysteries of Myra," which are to be released very soon through the Hearst Exchange.

Mrs. Vernon Castle will start about the 15th of May with the Wharton's as star in a big picture.

"THE IRON CLAW" LOOSENS UP

The "Iron Claw" company has contributed liberally to the Motion Picture Campaign for the Actors Fund. Edward Jose, who is producing the big Pathe serial, collected $100 from his players, cameramen and assistants. Mr. Jose gave $20 of this. Sheldon Lewis, $25; Creighton Hale, $10; Miss Carey Lee, $10, and John Dunn, $5. Pearl White put another $10 into this collection which brings her total up to $110.

ACTORS ACTUALLY WORK

Stars of "Julius Caesar" Break Ground for the Big Stadium at Beechwood

MISS LILLIAN GISH, the Fine Arts star, and Mayor Sebastian broke ground recently in Los Angeles for the mammoth stadium to be built in Beechwood Canyon, Hollywood, where will be staged an elaborate outdoor production of "Julius Caesar." At a signal from Raymond Wells and Tyrone Power, who are directly responsible for the project, Miss Gish pushed the gold spade into the ground and turned the first sod. She then passed the spade to the Mayor, who lustily applied it, making quite an appreciable hole.

The ceremony concluded, about 200 actors, headed by Tyrone Power, Frank Keenan, Theodore Roberts and Douglas Fairbanks, the Triangle star, all clad in overalls, cheerfully attacked the earth with picks and shovels.

The work will be carried on by regular laborers, all under the supervision of Capt. Louis R. Ball, U. S. A., retired. The stadium will be finished in ample time for the stupendous production of Julius Caesar, to be given May 19, under the auspices of the Hollywood Carnival Association.

The entire proceeds from this monster production will be turned over to the Actors' Fund of America. Citizens of Hollywood are bending every effort to make the affair a success. The actors are donating their services, and the Actors' Fund Committee is working hard to insure success.

ALLURING LUBIN RELEASES

"Frocks and Frills," produced by the Lubin Company and released April 17 through the General Film Company, is a one-act comedy written and directed by Edwin McKim, in which Davy Don is featured. In the character of a leading member of the wise guy's club convinces a shifty French Count that Barnum "said something" when he stated that "one is born every minute."

"One of the Pack," produced by the Lubin Company and released April 18 through the General Film Company, is a two-act drama written by Tom Gibson and directed by Leon D. Kent. A villain of the polished type, with the heart of a wolf and a hero of manly appeal, make a thrilling contest for an American girl.

"The Heart's Tribute," three-act drama, produced by the Lubin Company and released April 20 through the General Film Company. Story by Dr. Daniel Carson Goodman, with direction of Rene Plaissetty. A typical Goodman story of human emotions in a tangle with a moral in every scene and a big climax.

"Millionaire Billie," one-act comedy, produced by the Lubin Company and released April 22 through the General Film Company. Billie Reeves featured in a story written and directed by Clay M. Greene, in which it is shown that money is a better blanket than even charity for the covering of a multitude of sins.

ESSANAY POPULAR IN ENGLAND

Cables from England to George K. Spoor, president of Essanay, tell that a shipment of the new feature plays has been safely received, and that the pictures have sprung into speedy favor. "The Misleading Lady," "Captain Jinks of the Horse Marines," "Daughter of the City," and "Vultures of Society," were recent releases included in the consignment. That such pictures will do much to erase the prejudice against American films, due to wartime economy, is the word from Essanay London office.

APRIL 1 IN TENNESSEE

HUNTINGTON, TENN. (*Special*).—The Gayety Theater, moving picture show, opened April 1 in Hotel Olive block.

C. C. GRISSAM.

MARY PICKFORD, IN "THE ETERNAL GRIND," AT THE STRAND.

PEGGY HYLAND.—(FAMOUS PLAYERS.)

PEGGY LIKES THE BRIGHT LIGHTS

Peggy Hyland, the charming little English actress who will make her American screen debut in the Famous Players production of "Mind-the-Paint-Girl," likes this country so well that she intends to make her home here. Although she has been here less than two months she has already become adapted to New York ways. The lights of Broadway are particularly appealing to her after the darkness of London, where all lights are out after eight o'clock. The pleasure of dancing and the various forms of entertainment are of great pleasure to Miss Hyland after the dullness and sombreness of England. Miss Hyland gives promise of being a thorough American citizen, as well as a popular American screen star.

BLOOM CENTER LOCATED

U. S. Mail Carrier Found a Village Not Yet Mapped

Probably for the first time in postal service history, a village built exclusively for motion picture purposes has received official recognition and been made a delivery point. "Bloom Center, California," acquired this distinction when recently a letter for Jack Pickford (Mary's brother), directed to him at that village, reached him safely and promptly.

Bloom Center is not even on the map, but is known throughout the world by reason of being used by the Selig Polyscope Company in comedies and dramas released through the General Film Company. It is part of the Selig Jungle-Zoo, Los Angeles, and is typical of hundreds of villages scattered through the middle and western states. It has its own town hall, opera house, "Logan's Hotel," "Brown's Livery Stable," "Lee Wong's Laundry," "Pickle's Drug Store," etc.

It is evident that Uncle Sam's letter carriers attend moving picture shows.

"SISTER'S SEWING SHIRTS"

Mary Pickford Makes First Appearance Since "Peppina" in "The Eternal Grind"

Mary Pickford makes her first appearance on the screen since her remarkable triumph as "Poor Little Peppina" in the Famous Players production, "The Eternal Grind," released on the Paramount Programme April 10. It is a powerful story of the hardships endured by a factory girl upon whom there rests the responsibility of caring for her two weaker sisters.

Although it is an intensely dramatic subject, "The Eternal Grind" differs from anything in which Miss Pickford has been seen on the screen before in that the star plays a girl of action and determination, who takes matters quite into her own hands when they reach a crisis. It is in this way that Miss Pickford arouses a new sympathy and admiration in the role of Mary.

One instance from the play will serve to illustrate the point—Mary's sister, Amy, has fallen victim to the worthless son of the owner of the factory in which they are employed. This chap, captivated by Mary's charm, decides to desert Amy and devote his attentions to Mary. But Amy, sensing his cooling love, follows him to Mary's lodgings where the latter discovers the truth. Bent on revenge, Amy has brought a revolver with her, but Mary snatches the weapon from her hand and forces the man to wait until a minister has been hastily summoned. Then she steps behind a curtain and, holding the revolver to his back, forces the chap to wed Amy.

"The Eternal Grind" is finally ameliorated by the indomitable will of a girl of the masses, who will bow to nobody. There is a human love story which runs through the film—not at all a "pretty romance," but a tale of self-sacrifice and devotion which cannot but have a powerful appeal.

"The Eternal Grind" was directed by John B. O'Brien, who produced "The Foundling" in which Miss Pickford scored such a great success. In support of the star appear several well-known players, among them John Bowers, Robert Cain, Loretta Blake, Dorothy West, and J. Albert Hall.

MARGARET BERTSCH.

"THE LAW DECIDES"

That Margaret Bertsch Will Direct as Well as Act for Vitagraph Films

"The Law Decides," is the title of a new Vitagraph Blue Ribbon Feature, scheduled for release, April 24. It is a seven-reeler and said to have all the dramatic situations common to its theme, love, marriage, divorce and distribution of a large estate. It is a typical screen story and was written by Marguerite Bertsch, a Vitagraph staff author.

In the cast are Harry T. Morey, Dorothy Kelly, Donald Hall, Bobby Connelly, Louise Beaudet and Adele Kelly.

In collaboration with Director William P. S. Earle, Miss Bertsch produced the picture. This was her first attempt at the other phase of the game, and she succeeded so well that she will, in the future, not only direct her own work but that of others as well.

LIGHT OUT OF BLINDNESS

Nell Shipman Starts an Anti-Poison Oak Campaign Throughout California

LOS ANGELES (*Special*).—Nell Shipman, on complete recovery from recent blindness, caused by an extreme case of poison-oak, was immediately signed by the Vitagraph Company for the lead in its coming feature, "Through the Wall," by Cleveland Moffett. Director General Rollin S. Sturgeon of the Vitagraph Studio will personally direct this picture and hopes to make of it as big a success as J. Stuart Blackton has declared the eight-reel "God's Country—and the Woman" picture to be. The latter picture, which is to open at Clune's Auditorium Theater in Los Angeles on May 2 also has Miss Shipman in its leading role.

Owing to the general inconvenience which this actress sustained as a result of her recent poison-oak affection, she is arranging to take up the matter of fighting this menace in the California mountains with the assistance of the health department of the State of California. Her contention is that the California mountains are the playground of its people and as long as the poison-oak evil exists to the great extent that it does in mountainous places, the safety of its people is in constant menace. Not only a state, but a nation, has successfully waged war on the fly. Poison-oak is the peril to which people who love the out-of-doors are constantly subjected, and it is the hope of Miss Shipman that this may be avoided.

If the state will not take up this campaign Miss Shipman is ready to start an anti-poison-oak fund with a liberal donation in the hope that others who are subject to the poison-oak influence will add respective contributions to have the mountains of California freed from this pest.

WHAT A NAME CAN DO

"In less than five weeks, Burton Holmes has had proven to himself that his name and reputation was even greater than he had himself imagined," was the expression passed by Louis Francis Brown, business associate of Mr. Holmes, "and that, by reason of the quality of travel pictures, taken, assembled, titled and directed by himself, are bringing to the motion picture theaters throughout the country a vast number of perfectly good citizens who have never been inside a motion picture house before."

It was through the efforts of Mr. Brown that the Mr. Holmes' Travel pictures were given over to the Paramount Pictures Corporation for exclusive distribution, to become a part of their regular programme and it is he who declares that "name and quality" are the two mediums that will always work best for the motion picture industry.

PACIFIC COAST STUDIO NEWS AND GOSSIP

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—A source, seemingly authentic, has it that all the Eastern Universal companies will arrive shortly at Universal City, which is to be the producing plant for all pictures on the "Big U" programme. Thirty-four directors will vie for honors on the various indoor and outdoor stages at this film city. It is difficult to picture King Baggot this far from Broadway, and there are others who surely will equally dislike leaving the Eastern metropolis.

Another change that promises to take place is among the companies up at the American studios at Santa Barbara. Here, 'tis said, five-reel features will be made by William R. Russell's company only, the other twelve companies on the lot to put on two and three-reelers.

And Frank Garbutt, out at the Morosco studio, is writing a five-reel feature for Myrtle Stedman.

H. O. Davis's trip to New York was scheduled as a ten days' absence from the managerial desk of Universal City. This brief time would have allowed him a twenty-four hour stay in the Eastern city.

Harry E. Aitken made a surprise return to Los Angeles April 4.

Samuel Goldfish also arrived from New York on that day and stated at the Lasky studio that his stay would be one of indefinite length.

V. L. S. E. Leases Auditorium

Clune's Auditorium Theater has been leased by the V. L. S. E. for the presentation of the Vitagraph eight-reel feature, "God's Country—and the Woman." This picture was booked for next week at Clune's Broadway Theater, but the leasing of the Auditorium provides for its presentation on May 2 for an indefinite run. Nell Shipman and William Duncan are featured in this picture.

Anita King, under the auspices of the City Mothers, of which she is the youngest "mother," has addressed various assemblages during this last week. Her object is to discourage the girls with the hardships of life as experienced by those who adopt the screen as a profession, and judging from the gist of her talk, she will succeed. Also, in such talks, one of her aims is to uphold the morality of the studios generally.

A Coyote Party

If a lone and venturesome coyote had not crossed the trail of Douglas Fairbanks and Director William Christy Cabanne one day last week, as they were returning from a location, one sleepless night would not now be a debit item in the lives of Douglas Fairbanks, his brother John, Publicity Bennie Zeidman, and the pugilistic Tom Kennedy. The accidental passing of the coyote inspired Mr. Fairbanks with the idea of a coyote hunt, so he and his three companions "sleuthed" forth into the wooded hills of various outlying sections of Los Angeles and for the long hours of one night lay in wait for a marauding of coyote. Two rabbits were the only animals that ventured in their vicinity, and two shotguns were simultaneously fired at them; both missed their double mark. The morning found the "coyote party" disconsolately refreshing itself with tamales in a Mexican restaurant, after a futile attempt to find somebody who would sell them a coyote skin by way of a trophy.

Ashton Dearholt, American company juvenile, received two business offers on completion last week of his year at the "Flying A" studio. One came from his father in Milwaukee, Wis., and the other from his cousin, Watterson R. Rothacker. Dearholt, Junior, wired thanks but refusal of both, since he prefers the screen and Santa Barbara.

Mary H. O'Connor, of the Fine Arts scenario department, was responsible for an interesting article on scenarios, published in the March 31 issue of the Los Angeles *Herald*.

"Peg Out O' the Ring"

Though Francis Ford, Grace Cunard, and their company walked out at Universal City in the midst of the "Peg o' the Ring" serial, work on the latter is proceeding, with but necessary character changes in the story. Mr. Ford and Miss Cunard are arranging for an affiliation, announcement regarding which will probably be made next week.

Fannie Ward has begun a picture by Willard Mack, under the direction of George Melford at the Lasky studio. Jack Dean, Gertrude Kellar, and James Neill will be in the cast.

Louise Lester, of the American Film Company, was the inspiration for the forming of a "Calamity Anna Club" among twelve mountain women of the Sierra Madre Range.

Director James W. Horne is now at work at the Kalem studio on the tenth episode of the "Social Pirates." He is engaging a variety of new people for the following chapters.

Ince Picture Premiere April 17

"Civilization," Thos. H. Ince's ten-reel peace spectacle, will have its premier on April 17th at the Majestic Theater. Stage Director Dave Hartford and Art Director Robert Brunton will have the arrangements in hand. The music which will accompany this feature is said to be a wonderful score, written by Victor L. Schertzinger. An orchestra of thirty-two pieces will interpret it and there will be a chorus of one hundred and fifty voices.

Ground was broken last week for the erection of the big outdoor stage in Birchwood Canyon, Hollywood, where "Julius Cæsar" is to be staged for the benefit of the Actors' Fund. The cast will comprise representatives from the various Los Angeles studios. Lillian Gish turned the first clod of earth with a gold spade, which Mayor Sebastian then wielded. May 19 will be the date of the "Julius Cæsar" presentation, which is under the direction of Raymond West.

Director Allan Dwan is directing Lillian Gish in a story in which she plays a Kentucky girl. Sam De Grasse, Jennie Lee, and Spottiswoode Aitkin will support her.

May 1 will terminate contracts of many popular West Coast leads. Some will be signed up again by their present companies; others are arranging for new affiliations.

Two Japanese Screen Stars

The popular Japanese couple, Sessue Hayakawa and Tsuru Aoki, are at work under the direction of Frank Reicher at the Lasky studio in a Hector Turnbull story, "scenario-ized" by Margaret Turnbull.

Norma Talmadge is working on the Bernard McConville story, "Playmates," under the direction of C. M. and S. A. Franklin. Ralph Lewis, Eugene Pallette, Kate Toncray, and the Fine Arts kiddies will appear with her.

"A Child of the Paris Streets" is the name to substitute for that of "The Little Apache," the picture directed by Lloyd Ingraham, and which features Mae Marsh and Robert Harron.

Dorothy Davenport, by driving her car into a fence and down a steep incline, has won recognition as one of the bravest of screen girls. The picture was a Universal one, under the direction of Lloyd B. Carlton.

Director Edward Sloman is finishing the five-reel picture, "Reclamation," at the American studios. It features Franklyn Ritchie and Winifred Greenwood.

Next Blue Ribbon Cast

Director General Rollin S. Sturgeon has announced the cast for the next Blue Ribbon feature to be made at the Hollywood Vitagraph studio. It is Cleveland Moffett's "Through the Wall." William Duncan, Nell Shipman, George Holt, Webster Campbell, and Corinne Griffith will be seen in it. Miss Shipman will have the leading female role, William Duncan the male lead, and George Holt will be "the master criminal."

"The Three Godfathers," having reached completion, Harry Carey has begun work on "The Club Law," in which he is acceding to popular demand and appearing in the character type he made famous while working in Griffith pictures in the old Biograph studio. Much praise of "The Three Godfathers" is expressed by those who saw a studio run of this feature.

Russell E. Smith's serial, "The Secret of the Submarine," is making rapid and satisfactory headway at the American film studios. Tom Chatterton is the lead in this screen serial.

Edgar Keller and Philo Goodfriend are co-directing a one-reel novelty picture at the Hollywood Vitagraph studio, and Director William Wolbert is busy on another comedy-drama.

Forbids Lena to Dance

Marshall Stedman, manager of Universal City "stock," has had to put the ban on allowing nine-year-old Lena Baskette to dance at any more public or private functions given in Los Angeles and vicinity, as the request for her appearance at such affairs has become very great.

Stella Razetto will be featured in two-reel dramas and comedy-dramas at Universal City.

Dorothy Dalton is receiving dancing instructions from Beatrice Burnham, in preparation for a dancing part she is to play in an early Ince feature, to be directed by Walter Edwards. Howard Hickman will play opposite her.

Dorothy Gish is enjoying a three weeks' vacation after her work in "Susan Rocks the Boat."

Director George Cochrane has taken his Universal company to the desert country near Oxnard for the filming of "Corporal Billy's Come-Back," in which two hundred and fifty extra people will be used.

At last the publicity, scenario and bookkeeping departments of Inceville have been removed from there to Culver City. This leaves the former place devoid of all departments. It will be used hereafter only for the filming of picturesque exteriors.

Mestayer in New Picture

Harry Mestayer and E. J. Peil have the title roles in the Selig three-reel drama directed by Robt. Daly, "The Hare and the Tortoise."

Anna Luther has resumed her habit of taking a 5 A. M., horseback ride as a daily start of a busy day at the Keystone Studios.

Frank M. Wilterwood, scenario writer, and Jack Sacker, actor, both of Universal City, have taken over the management of *Photoplayers Weekly*, the former as editor, and Mr. Sacker as business manager. They will continue their work at Universal City.

James Young and Margaret Turnbull are writing the story in which Blanche Sweet is next to appear and which Mr. Young will direct.

Business Manager E. H. Allen of Culver City has had a direct telegraph wire installed between the Culver City plant and the N. Y. M. P. offices on the 9th floor of the Longacre Building, New York City.

Luttrell, L. A.

ANITA KING,
In "The Race."—(Lasky-Paramount.)

"CASEY AT THE BAT"

De Wolf Hopper in His Classic of the Diamond

The treat promised is the picturization of that widely known baseball classic, "Casey at the Bat," which De Wolf Hopper made famous and has been reciting for the past twenty years. And for the first time the picturization will explain the reason for Casey striking out in the ninth inning.

To produce "Casey at the Bat" without De Wolf Hopper, would be like "The Music Master" without David Warfield. Every time Hopper attends a social or public function, the evening is never completed without him reciting "Casey at the Bat." The original poem is by Ernest L. Thayer, and the screen adaptation is being prepared by William E. Wing.

The Ernest L. Thayer verses that introduce Casey and tell of his character are:

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile on Casey's face;
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt
Five thousand tongues applauded when he wiped them on his shirt.
Then, while the writhing pitcher ground the ball into his hip,
Defiance gleamed in Casey's eye, a sneer curled Casey's lips.

MOTION PICTURE SERMON

Director Ralph Ince Stages Vitagraph Film Service in Bay Shore Church

Rev. D. D. Irvine, of the Methodist Church, Bay Shore, L. I., is to present a "motion picture service" at his church on the evening of Sunday, April 16. He is a personal friend of Ralph W. Ince, Managing Director of the Vitagraph studio, located at Bay Shore, L. I.

For the occasion, the Vitagraph Company have loaned two scene movies, entitled "Niagara in Winter Dress" and "Beautiful California"; and a pictorial Bible story entitled, "The Life of Daniel," together with a picturization of "The Battle Hymn of the Republic," in which Ince portrays Abraham Lincoln with such striking vividness that the picture has become a classic.

COLLIER DISTRIBUTES SOUVENIRS

To show his appreciation of the kindness and many courtesies extended to him while playing in a Keystone film, entitled "Better Late Than Never," Mr. William Collier, presented to the members of the company associated with him in the production of the picture, tokens of his regard in the form of expensive articles of jewelry. To his director, he presented a valuable pair of diamond cuff links, and to the leading lady, a pearl necklace of fifty-six pearls with a large diamond pendant. The other members of the company received like gifts, but of course not as expensive as the two mentioned. This expression on the part of Mr. Collier, which came as a pleasant surprise to the reciprocants, was hailed with delight by the members of his company, who voted Collier "the best fellow ever."

BUSHMAN HOME AGAIN

Francis X. Bushman returned from the South last week, where Director Jack Noble took some of the scenes for the next Quality release on the Metro programme. By the by, Mr. Bushman's contract with the Metro will expire on April 15.

VITAGRAPH

Presents

"ARTIE, THE MILLIONAIRE KID"

Is flunked out of college
—But he has the speed of Monte Brewster
—And the cunning of John D. R.

The little speed king is
ERNEST TRUEX—
The "Seminariette" is
DOROTHY KELLY
A popping, fizzing feature—
And a ripple in every title.

"ARTIE, THE MILLIONAIRE KID"

Beauty books his way through a seminary—
Dashes away with some dimples—
And stock-markets himself to a million.

Take some of the money away
From "ARTIE, THE MILLIONAIRE KID"

By Booking this five-part
BLUE RIBBON FEATURE
Released Monday April 17th, through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

TO ENFORCE CONTRACT

Allen Faye Wants to Locate Motion Picture Concern She is Starring With

Allen Faye, a prominent motion picture actress in Germany and the United States, through her attorney, Charles A. Oberwager, of 233 Broadway, began an action in the Supreme Court of New York County, for $100,000 against the Fookes & Freundlich Co., motion picture producers, alleging breach of contract.

Miss Faye, an attractive auburn-haired actress, arrived in the United States several months ago to seek fame and fortune in the motion picture field of this country, as she had done abroad. After several engagements she was sought by Alfred J. Fookes, who claimed to represent large motion picture enterprises, who assured her that he had been impressed by her film work and persuaded her to sign a contract.

Mr. Oberwager, her attorney, claims that Fookes represented himself as being associated with Adolph Freundlich, a fur dealer, but this association was denied by Mr. Freundlich. Therefore this suit to enforce or dissolve the contract.

"Miss Faye has cancelled all her professional engagements in accordance with her agreement," declared Mr. Oberwager, "and I have been instructed by her to force this action to early trial. I am informed that New York is filled with irresponsible promoters of motion picture schemes, and the sooner they are brought to public notice the better. Miss Faye is a prominent actress who placed implicit reliance in the assurance of Fookes and accepted the contract offered in good faith. Apparently he was never able to justify the guarantees promised in her contract, and has made no effort to do so. Fookes claims to control unlimited capital and yet Miss Faye, when she demanded that he fulfill his agreement with her, was unable to collect but $37."

JAMES O'NEILL WINS AGAIN

The Appellate Division of the Supreme Court handed down a decision on an appeal taken by the General Film Company from a judgment of the Supreme Court obtained by James O'Neill, the veteran actor, restraining the company permanently from presenting the motion picture play, "The Count of Monte Cristo," and awarding to Mr. O'Neill damages consisting of all profits which had accrued to the company from the play.

The Appellate Division, although affirming the judgment, made one modification. This is that damages awarded to Mr. O'Neill must be limited to the period following the date of his copyrighting his picture version of the play.

ESSANAY KNOCKS WOOD

But Also Applies "Safety First" System of Studio Fire Prevention

CHICAGO (*Special*).—With the opening of its new studio, which is now in full running order, Essanay has established a fire prevention system which makes the danger of fire almost negligible. The new studio itself is practically fire proof, being built entirely of brick and steel and concrete. The only wood to be found is in the office furniture and the partitions between offices.

In the old building great steel vaults have been built for the storage of anything that is in the slightest degree inflammable. Steel doors have been constructed between all departments so that even if flames did break out the fire could be isolated and fought in one section without danger of spreading.

A fire squad has been established and thoroughly drilled to answer at the first alarm. In order that action may be taken before it would be possible for a city fire company to begin work. A system of electric bells in all departments will send the alarm to any part of the vast building at a moment's notice.

The building also is equipped with up-to-date patent fire extinguishers and chemicals, which are ready for immediate use. Stand pipes have been established throughout all departments, with hundreds of feet of hose capable of throwing a stream for more than one hundred feet. This is for use of the fire squad in case the chemicals prove insufficient, which under the present system seems unlikely. Essanay is also knocking wood.

HOOSIER STATE HISTORY

CHICAGO, ILL., (*Special*).—Director Frank Beal has arrived here pursuant to orders from William N. Selig. Mr. Beal is to produce an elaborate ten-reel feature picture "Historic Indiana," which will picturize all the eventful historical periods for which the Hoosier State is renowned. The Selig Company is co-operating with the Governor of Indiana and other Indiana dignitaries in the production of the picture. Gilson Willets wrote the scenario. It is planned that James Whitcomb Riley, George Ade, and other Indiana literary lights, write sub-titles for this elaborate production.

VIOLA DANA WITH METRO

Viola Dana has been engaged by Metro to play leads. For several seasons Miss Dana has been one of the most attractive features of the Edison companies productions. The vehicle for her first appearance as a Metro star has not been decided upon as yet, but will be announced in the near future.

The Social Pirates

By GEORGE BRONSON HOWARD

Not one big night—But fifteen weeks of packed houses are guaranteed by "The Social Pirates"—Because each week brings a new, novel and **complete** story.

FEATURING

MARIN SAIS and OLLIE KIRKBY

Next Episode:

"A WAR OF WITS"

Mona and Mary cross swords with Dr. Hyoscine in a gripping adventure that matches woman's wits against scheming trickery.

Released Monday, April 17

Fifteen two reel episodes—
A Special General Film Release
Backed by Newspaper Publicity that
Covers the Nation.

KALEM COMPANY

235-239 West 23rd Street
NEW YORK CITY

FEATURE FILMS OF THE WEEK

"Ramona" a Screen Epic—Pavlowa Makes Picture Debut in "The Dumb Girl of Portici"—"Salvation Joan" Re-introduces Edna May in a Reminiscent Role

"RAMONA"

A Fourteen-Part Spectacle Founded on Helen Hunt Jackson's Novel of Early California and the Mission Indians. Produced by W. H. Clune Under the Direction of Donald Crisp for Release as a Special Attraction at the Forty-fourth Street Theater April 5.

Senora Ortegna ..... Mabel Van Buren
Angus Phail ..... Richard Sterling
Senora Moreno ..... Lurline Lyons
Lieut. Francis Ortegna ..... Arthur Tavares
Father Salvierderra ..... H. M. Best
Ramona Phail, age 4 ..... Anna Lehr
Ramona Phail, age 19 ..... Adda Gleason
Felipe Moreno ..... N. de Brullier
Alessandro Assis ..... Monroe Salisbury

"Ramona" is a historical spectacle showing the life, manners, and customs of the Mexican and Indian inhabitants of Southern California before the days of the American conquest, told in the form of a romance. It forms a comprehensive picture of the times, and presents it in a manner that leaves little to be desired. It is a picture showing the life of a people and every effort has been made to depict that life as it existed. Helen Hunt Jackson's novel was written for the purpose of bringing to the attention of the American people the disgraceful treatment accorded the Mission Indians by the Federal Government and the early American settlers. The picture does more than this and shows the life of this people in all of its pastoral simplicity and beauty.

With "Ramona" a new director will take his niche in the hall of screen achievement in the person of Donald Crisp, for when all is said and done it is his ability, his artistry, his poetry that has made of "Ramona" a screen epic. His has been the master mind which has incorporated into the picture the atmosphere, the realism, the humanism that makes of it an unqualified success. To tell in detail of his masterly direction would be to give a detailed account of the whole production. It is enough to say that he is a poet, an artist, a dramatist, a story teller and above all a humanist. Furthermore, he is strong and forceful and has not failed to incorporate a necessary scene because of its horribleness, yet there is that indefinable touch that stamps even his realism as human. In each and every one of his scenes he has perceived the human touch, the human appeal and has then brought it out in such a manner so that the audience could see it. This is direction.

Enrico Vallejo, who had charge of the camera work for the production, also deserves the utmost credit for his very capable and artistic work. The picture was characterized throughout with soft and beautiful photography, with a reproduction of mass effects that was not only comprehensive but also clear and distinct. It furthermore contained a wealth of scenic beauty and a proper regard for the rules of artistic composition.

The picture has been produced in a prologue and two acts, with introductory stage settings and scenic effects of rare beauty. The only fault that in justice can be found with the production is that it is too long. We believe that the elimination of between three and four thousand feet of film would add greatly to its impressiveness. Such elimination would, of course, remove some of the little details incorporated for the purpose of realism and atmosphere, but we believe that this sacrifice would be justified. The manner of showing the majority of the sub-titles was also very wearing on the eyes. Another slight detail, but one which caused comment on the part of the audience, was that one baby was made to assume two parts.

In a spectacle of this nature the work of the individual actors is dwarfed in the magnitude of the whole and with a cast of thirty or more principals not to mention several hundred extra people, it would be hardly just to single any one out for especial comment or praise especially when it is said that they all were so consistently good. One of the outstanding features of this acting was that every member of the cast seemed to be imbued with the idea that they were there for the purpose of producing a picture, and not for the purpose of displaying their individual ability as mummers. It was a case of each individual working for the good of the whole, and as such deserves high praise.

To attempt to tell the story in the form of a brief synopsis would not be fair to either the novel or the picture, and those interested are referred to the original book of the author. Enough to say that it is a big moving story and one that is particularly adapted to picture production.

Viewed as a whole "Ramona" is a picture that opens up new realms of possibility, and one that deserves the success which it will undoubtedly receive. E.

"SALVATION JOAN"

A Seven-Part Original Drama Written by Marguerite Bertch and Featuring Edna May. Produced by the Vitagraph under the Direction of Wilfrid North for Release on the V. L. S. E. April 10.

Joan Crawford ..... Edna May
"Bill" (John Hilton) ..... Harry T. Morey
Madeline Ellison ..... Dorothy Kelly
Robert Ellison, her husband ..... Donald Hall
Master Bobby Ellison ..... Bobby Connelly
Philip Ralston ..... L. Rogers Lytton

It is unfortunate that Edna May has announced that she will confine her screen appearance to one production, for we believe that were she to continue in the silent drama she would achieve a reputation as great if not greater than that she won on the comic opera stage. It is a rare mark of ability when an actress, after several years of retirement, can step into a new form of work and score the immediate success which in justice must be accorded Edna May in this, her first screen production. She still possesses the old charm and the old winsomeness that made her indeed "The Belle of New York." And in addition to this she has brought to her screen work a naturalness of action that is rare in one appearing before the camera for the first time. We can only repeat, it is unfortunate that Edna May is to be seen in only one picture.

The vehicle for her screen appearance is reminiscent of her greatest success "The Belle of New York," in that both of them give her the opportunity to impersonate a girl of the Salvation Army. "Salvation Joan," however, would be greatly improved were it reduced to five instead of seven reels. The story is not big enough to carry the increased footage. Nothing but praise can be given for the capable manner in which it has been produced. Great attention has been devoted to realistic detail, and the settings in many cases were both elaborate and beautiful. Wilfrid North deserves the utmost credit for his direction. His use of close-ups was, with one or two exceptions, admirable. The photography was much better than has characterized Vitagraph productions for some time.

The supporting cast was consistently good. Harry Morey handled the leading male role with a force and strength that was delightful to witness. He gave an ideal portrayal of a gang leader, and it was not until the very end of the picture that he gave the slightest inkling that he was other than that which he was supposed to be. L. Rogers Lytton handled the heavy role capably, while Dorothy Kelly and Donald Hall pleased in the minor roles of Mr. and Mrs. Ellison. Bobby Connelly scored as usual.

The story tells of a wealthy society girl who, tired of her butterfly existence, joins the Salvation Army and under an assumed name becomes the beloved and benevolent angel of the poor in the slums of the city. At the mission she meets Bill, who she mistakes for the leader of a gang of crooks. She suddenly breaks her engagement with Phillip Ralston because she feels that she cannot trust him. Later Ralston, who proves to be the secret agent of a foreign country, places Joan's sister, Mrs. Ellison, in a compromising position.

At a week-end reception given at Joan's home to her brother-in-law, Ambassador Ellison, Ralston with his gang tries to rob the safe, for the purpose of obtaining the copy of a secret treaty, which if it falls into his possession will bring about war. Bill, who has been introduced into the house as a friend of Ralston, circumvents the thieves and proves to be a member of the United States Secret Service. Joan and Bill decide that they can love each other just as well in their real persons as when masquerading under assumed identities. E.

"A SOCIAL DECEPTION"

A Three-Reel Drama Produced by Selig Under the Direction of T. N. Hefferon. For Release March 27.

Violet Rensselear ..... Grace Darmond
Grace Elliott ..... Eugenie Besserer
The Father ..... James Bradbury
Blake Penderly ..... Wheeler Oakman
Mrs. Roche Dunning ..... Vivian Reed
Page Carter ..... Al. W. Filson

As the title, "A Social Deception," suggests, the story deals with the frauds and deceptions of social life. At times the story is exciting and interesting, but due to the lack of subtitles in the right places, we often lose the thread of the story. The evils hidden in conventional society are emphasized in many scenes. The production would have been better if some of them had been eliminated and the story made clearer.

The cast is able and the characters are clearly drawn, but their relationship with each other and to the story is often confused.

Violet Rensselear, a wealthy girl, returns from a convent school abroad, accompanied by a wealthy widow, Grace Elliott. Just about this time her father loses his fortune and Blake, to whom Violet had been engaged, breaks the engagement and marries Mrs. Elliott for her money. In America, Violet becomes a companion to Mrs. Dunning, a social climber. Page Carter comes to New York in search of his missing sister. He meets Violet and to test her honestly he allows her to find a purse full of money. She takes the money but later returns it. With this money she helps the missing girl. Later Violet meets Carter and finds out that he is a millionaire. She aids him in finding his missing sister and in the end they are married. S.

"THE FLAMES OF JOHANNIS"

A Five-Part Adaptation of Herman Sudermann's Play, "Johannisfeuer," Produced by Lubin under the Direction of Edgar Lewis for Release on the V. L. S. E. Programme April 10.

Marika, a foundling ..... } Nance O'Neil
Zirah, an old gypsy ..... }
Mr. Vogel ..... George Clarke
Mrs. Vogel ..... Eleanor Barry
Gertrude, their daughter ..... Ethel Tully
George, the nephew ..... Victor Sutherland
Hoffner, Pastor ..... Irving Dillon
Katie ..... Mrs. Carr
Paul, a handy man ..... James Cassady

Sudermann, one of the greatest of psychological dramatists, drew some remarkable characters in his "Johannisfeuer"; and in the screen transmutation, due to some remarkable acting, his characters are as he created them. Nance O'Neil, the famous emotional actress, essays in the picturization the dual roles which she played in the original American stage production. The Gypsy mother, Zirah is in sharp contrast to the girl, Marika, yet both characters are interpreted equally well. They afford Miss O'Neil ample opportunity to display her exceptional emotional abilities, and this is especially true in the last reel where she almost alone carries the entire story. The dual roles afford opportunity for some excellent double exposures, among the best of which are where the mother and daughter meet at the roadside. There are also a number of effective doublings.

In support both Ethel Tully and George Clarke give most creditable performances. Miss Tully registers well and her natural charm is at all times effective. As her father, a genial old farmer, George Clarke brings out the realistic qualities in his role. Victor Sutherland, as the nephew, enacts his role quite well, but he might have been a little more forceful at times. The children who essayed the parts of George and Marika in youth did more than creditably; the boy doing particularly good work.

The picture is artistic to an extent far above the average, especially in regard to lighting and photography. Director Lewis has manipulated the lights to bring out some excellent shadow night, and high lighting effects. Both photography and lights combine to give depth and clearness to the pictures.

The locations are good but they form the background for an Americanization of a typically Germanic theme. This country does not hold the belief in the mystical power of the first kiss on St. John's eve. It is this tradition that gives a mystic quality to that part of the picture which shows the fires burning on the hill-tops. It is on this fateful night when the spirits are about that George and the Gypsy girl, Marika, declare their love, but it is too late as George has already announced his engagement to his cousin. S.

EDNA MAY, AS "SALVATION JOAN"—(VITAGRAPH).
(Now Showing at the Fulton Theater)

"THE DUMB GIRL OF PORTICI"

A Seven-Part Spectacle Founded on Auber's Famous Opera "Masaniello" and Featuring Anna Pavlowa. Produced by the Universal under the Direction of Lois Weber and Phillips Smalley. Released for a Special Run at the Globe Theater, New York, April 3.

Fenella, the dumb girl ..... Anna Pavlowa
Masaniello, brother of Fenella ... Rupert Julian
Duke d'Arcos, the Spanish Viceroy, Wadsworth Harris
Alphonso, elder son of the duke, Douglas Gerrard
Conde, younger son of the duke .... John Holt
Isabella, daughter of the duke ... Betty Schade
Elvira, a Spanish princess, betrothed to Alphonso ..... Edna Maison
Perrone, captain of the guard .... Hart Hoxie
Pietro, friend of Alphonso .... William Wolbert
Rilla, the widowed sister of Pietro, Laura Oakley
Father Francisco ..... N. De Brouillet

Anna Pavlowa, the Incomparable, has made her debut on the screen, but made it in a production of such magnitude, that her art and her personality, which it had been hoped would be given to the millions through this vehicle, is entirely lost. It is not the Pavlowa of the ballet that flits about before the camera but an entirely different Pavlowa, one whom it is safe to say never would achieve the title of the Incomparable. She does not possess what is known as a screen face and it is for this reason largely that her work is not as pleasing or as impressive as her reputation would lead one to believe.

The production was a great disappointment in so far that it gave the star so little opportunity to dance. She was only seen in one short length of film dancing in the deep sand of a beach, and we defy any one, even with the reputation of the Incomparable, to be graceful under such conditions. For all of the dancing which Pavlowa did in the picture any tyro of the ballet would have done just as well. With Pavlowa playing the star part in a production one naturally expects to see her dance. The fact that she does not is a keen disappointment.

As a spectacle the picture may be called an artistic success although there are several features that could be improved upon. Nearly all of the first reel could be eliminated, for the action is merely a picturization of the introductory sub-titles which preceded it. We believe also that more action could have been compassed within several of the succeeding reels, for they were filled to overflowing with scenes which were incorporated merely for the purpose of establishing atmosphere, the manners and customs of the people at that time, and the economic burdens under which they labored.

Naturally it was necessary to establish these features, but it could have been done in much less footage. The rioting and the scenes showing the revolution of the populace against oppression were extremely well handled, the mob effects being especially impressive, although there was difficulty at times in distinguishing which body it was leading the fighting, whether the mob or the soldiers of the Duke. The licentious scenes following the success of the revolution contained some very effective moments and served to show the utter abandon of a mob drunk with power.

The photography throughout was most excellent, clear, distinct and with many soft artistic effects. Many of the scenes had unusual focal depth, those characters in the far background being almost as distinct as those in the near foreground. Nothing but praise can be given for the manner in which the production was dressed. The settings were both elaborate and beautiful with detailed attention paid to the demands of realism. The costuming was true to the period and the gowns of the women of the Duke's household particularly beautiful.

In a spectacle of this kind little can be said of the individual acting. Rupert Julian pleased as Masaniello but gave a trifle too much dignity to the character of a peasant fisherman of this period. Douglas Gerrard scored as Alphonso, while Edna Maison gave a dignified and human portrayal of the Princess Elvira. William Wolbert did a good bit of character work as Pietro. The balance of the cast was consistently good.

Little need be said of the story. It is as tragic as many of those forming the basis for opera and in the end brings about the death of all the principal characters. It is big enough, however, to serve as a reason for all of the spectacular effects. It is what is known as a picture story and as such it fulfills its purpose.

Taken all in all, "The Dumb Girl of Portici" is a good spectacle, not as good as some that have been shown but still good enough to make its production well worth while. E.

REVIEWS OF FEATURE FILMS

"CHARLIE CHAPLIN'S BURLESQUE ON CARMEN"

(In 4 Acts)

A Four-Part Comedy; Produced by Essanay, for Release on the V. L. S. E. Programme April 10.

Darn Hosiery, Don Jose ..... Charles Chaplin
Carmen ..... Edna Purviance
Toreador ..... John Rand
Second Officer ..... Leo White
The Uncle ..... Jack Henderson
Smuggler ..... Ben Turpin
Chiquita ..... May White
Tramp ..... Wesley Ruggles

Charles Chaplin, as Lieutenant Darn Hosiery, Don Jose in the opera is sent to a province in Spain to stop smuggling. The smugglers try to bribe him, but he steals their money so they have nothing to bribe him with.

Edna Purviance, as the beautiful and unscrupulous gypsy, Carmen, tempts him. He falls prey to her blandishments. A fellow officer also loves Carmen and he and Chaplin fight a comedy duel in which Lieutenant Hosiery is victor. The other officer is killed but shortly afterward decides to come back to life.

Hosiery flees and inasmuch as he is no more in authority, Carmen runs away with a popular toreador. Hosiery follows her, stabs her and then himself with a stage knife. While they are lying on the ground when the scene shifts with lightning quickness to a comic touch. The suddenness of the turn accentuates the comedy element and leaves one in a gale of laughter.

There are many amusing Chaplinesque features to this comedy, features that will cause moving picture audiences to scream with laughter. We understand that it was originally produced in two parts, and the producing company would have achieved a much better result had they left it in this length. To make four reels grow where only two grew before is not a laudable ambition when applied to moving picture comedies. In this case the picture has been so obviously padded that the few instances of real humor are smothered under an avalanche of action. A thing may be funny when seen once, but when constantly repeated becomes boresome. This applies especially to the fight scene in the inn. The first 100 feet of it was funny. Little attention has been paid to the tempo and as a result the audience is not worked up to the side-splitting finish so noticeable in some of the other Chaplin comedies. The finish is good, however, and forms one of the most amusing parts of the whole picture. The scenes in Seville, showing a lone populace of one tramp, were particularly ludicrous, and the burlesque of the tragic finish of the opera was well handled. We have no doubt that the picture will be successful as a laugh producer. E.

EDNA PURVIANCE AS CARMEN AND CHARLIE CHAPLIN AS "DARN HOSIERY" IN "CHARLIE CHAPLIN'S BURLESQUE ON CARMEN" (Essanay), at the Broadway Theater This Week.

dead, the toreador makes Hosiery feel the toe of his boot which quickly brings him to life and the play ends with a laugh instead of the wonted tears.

The mystery in regard to the Essanay-Chaplin photocomedy, "Charlie Chaplin's Burlesque on Carmen," has been solved and exhibitors who have been wondering what had become of this film, announced several weeks ago, have had their inquiries answered at the Broadway this week.

Critics who have seen the play declare there is a laugh in every foot. It is calculated to appeal to all, for there is not only slap-stick comedy, but parts with delicate and subtle humor, even bordering on pathos, an essential of the highest form of comedy.

Chaplin is seen in an entirely new make-up in this comedy. Gone are his old tramp clothes, his dress suit and his overalls. He appears in the uniform of a soldier, but of such a disreputable type that a real officer would be asked for his resignation. But Chaplin has not given up his mustache or shoes. The latter are the same toboggins with the special elongation and funny turned up quirk at the ties. Despite the make-up, it is the same Chaplin, the same carriage, the same walk and the same queer antics.

All the world knows the story which has been translated into every language, made into a play, an opera and now burlesque in photoplay. The thing is so big it readily lends itself to burlesque. Chaplin as the smitten soldier uses Edna Purviance and the situations to such effect that the comedy is a continuous laugh. The situations aren't changed. But it is Chaplin as the "low brow" in the part that makes it ridiculous. Edna Purviance is a beautiful, passionate Carmen, and Chaplin is a well-meaning and therefore extremely funny lover.

The great climax is treated with as much seriousness as in the opera. In fact it is Chaplin's seriousness and slight exaggeration that makes the scenes so risible. The stabbing of Carmen and the suicide of Don Jose are carried out with an earnestness that one almost begins to believe he is looking upon a tragedy instead of comedy.

"THE VOICE IN THE NIGHT"

A Three-Part Original Drama by Clay M. Greene, Produced by Lubin Under the Direction of Clay M. Greene. For Release on the General Film Programme, March 30.

Richard Powell ..... Arthur Matthews
Joseph Leach ..... Francis Joyner
Mr. Wayne ..... Leslie Austin
Sergeant Lewis ..... James Cassidy
Governor Spaulding ..... Hollins Anthrim
Helen Spaulding ..... Helen Greene

"The Voice in the Night" is a truly original drama, filled with suspense and human interest. The characters themselves have all been realistically drawn by the author and have been well portrayed by a capable cast. There is decided strength to the picture from the very beginning, when the unsuccessful reporter discovers a clue to a murder, until in the end he is forced to decide between righteousness and duty. The murder had been committed by a man with a peculiar voice and the reporter later discovers him to be a minister whose sister had married the Governor. When the minister tells him why the man had been shot, because of the wronging of his sister, the reporter decides to sacrifice himself rather than disgrace those concerned, since the culprit had met his just due. The story has marked continuity and has been worked out in a highly efficient and logical manner.

The settings are at all times adequate and the director is to be highly commended for the excellent exterior locations. The photography is good throughout the entire picture, and there has been artistic use of fade-ins, fade-outs, and close-ups.

Arthur Matthews plays the role of the reporter in a most realistic fashion, and Francis Joyner gives his usual commendable performance. Helen Greene displays some good acting as the governor's wife, and in one of the later close-up scenes she does some truly remarkable work. However, in other parts, her performance does not show marked versatility. As the murderer, Leslie Austin gives a forceful characterization. It is the very contrast in characters and situations that makes this one of the best of Lubin three-reel dramas. Q

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REVIEWS OF FEATURE FILMS

"TRUE NOBILITY"

A Five-Part Mutual Masterpiece. De Luxe Edition. Produced by the American Film Company Under the Direction of Donald MacDonald. Featuring E. Forrest Taylor and Helene Rosson. Released March 9.

Phil Burton ..... E. Forrest Taylor
Effie Marsh ..... Helene Rosson
Countess Niasiso ..... Eugenie Forde
Lord Devin ..... Harry Von Meter
Jean Bradford ..... Lizette Thorne

"True Nobility" has an ingenuous and powerful theme, but its presentation in this picture lacks to some extent intensive continuity. The story of the young college student who by his actions illustrates true nobility, is slow in action at the beginning, but later its developments become somewhat involved. The picture on the whole in entertaining and will appeal to a great many people. Its settings are very good at all times, and the cast is fairly effective. E. Forrest Taylor as Phil Burton, the real man, gives an effective interpretation to that role. Helene Rosson gives her usual pleasing performance, and it is a pity that we see so little of her in the picture. Eugenie Forde and Lizette Thorne are by no means ideal for the parts in which they have been cast.

In back of the story there is a real moral, and it is one that will do no harm for anybody to know. It is the college student, Phil Burton, who brings out the didactic qualities of the plot.

Phil Burton returns to his home in the West after four years at Harvard. While prospecting among the hills he finds a miner dying of smallpox, who turns over his claim to Burton. The miner also gives him a picture of his sister, who has a daughter living somewhere in the United States. The mine proves valuable and Phil negotiates with a mining company for its development. The president, Niasio, invites him to his home, and while there he meets Jean Bradford, who is the fiancee of Lord Devin. Effie Marsh, a neighbor of Phil's, has come to New York to study art, but later becomes an artist's model and meets Lord Devin. He learns that she is the heiress to the claim that Phil holds, and persuaded her, unknowingly, to turn over her rights to him. On such occasions Phil displays his true character. Learning from Effie that she is the real owner of the mine, and that Devin has tried to get it away from her, goes to his apartment at the same time. They succeed in obtaining the two documents from him, and Phil gives the puny Lord a thrashing. S.

"THE HAUNTED MANOR"

A Five-Part Drama by C. A. Nelson. Featuring Iva Shepard. Produced by Gaumont Company Under the Direction of Edwin Middleton. For Release as a Mutual Masterpiece.

Zoe Trevor ..... Iva Shepard
The Rajah ..... Earl O. Schenck
The Artist ..... Henry W. Pemberton
Edith ..... Gertrude Robinson
The Servant ..... William H. Hopkins
Celeste ..... Olive Trevor

An elaborate and artistic production has been well-nigh spoiled by the involved situations and side-issues contained in the plot. There seems to be more mystery in solving the whys and wherefores of certain parts of the story of the "Haunted Manor" than in solving the crimes. It appears as if a number of co-related incidents have been thrown together without regard to the result. The story has been very carelessly constructed and picturized, but the fault seems to lie fully as much with the scenario writer as with the director. The locale throughout is well observed, first in the Far East and then in America. The settings are exceptionally picturesque and the photography is sharp and distinct.

Iva Shepard does creditably in her part. Olive Trevor in the supporting role, her first with the Gaumont Company, is at all times most pleasing and she has a charming personality that registers quite well. The remainder of the cast handles the various roles with discretion.

The involved story has to do with an American adventuress who casts off an Indian Rajah. Before she escapes one of the natives is murdered and she is suspected of the crime. Later, in America, whither she has been traced by the Rajah, she marries an artist but she feels unworthy of his love, so she determines to disappear. However, it is believed that she is murdered, and to save her husband she is compelled to make herself known once more. In the end all hands are proven guiltless of any crimes whatsoever. S.

THE VITAL QUESTION

A Five-Part Original Drama Written by Joseph L. Norris and Featuring Virginia Pearson. Produced by the Vitagraph Company under the Direction of S. Rankin Drew, for Release on the V. L. S. E. Programme, April 3.

Randolph King ..... Charles Kent
Richard King ..... George Cooper
Beatrice King ..... Virginia Pearson
Peter Worden ..... Anders Randolph
Adrian Searsdale ..... Leo Delaney
Benton Bale ..... George Lawrence

"The Vital Question" is very melodramatic in tone and has much to do with a conspiring villain, weak brother, a self-sacrificing young hero and a winsome and attractive heroine. Judged as a melodrama it is good, with plenty of stirring action. It holds true to melodramatic form and construction throughout, and will undoubtedly please those who admire this type of entertainment.

Virginia Pearson in the leading role gave a creditable performance, handling the tenser moments with good effect. She gave a human characterization of woman battling many difficulties. Leo Delaney was competent as the young district attorney, and George Cooper did some good work as the dissolute young brother.

The picture was well staged by S. Rankin Drew, although much cannot be said in favor of the photography. In many of the scenes the faces were inexpressive. Of course it must be said in justice that the print shown the reviewers was one of the worst ever thrown on the screen. There were so many scratches and abrasions that a majority of the interiors appeared as though taken in the midst of a blizzard. The reviewing of a print in this condition is impossible.

The story tells of a banker who, fearing an investigation, endeavors to persuade his daughter's fiance to prevent it. The young man in question is a candidate for district attorney and, fearing that it will ruin his political future, he refuses. The banker commits suicide and the daughter, feeling that he could have saved her father's life, breaks the engagement. Later her dissolute brother forges a check, and in order to save him from prison the girl is forced to marry Peter Worden, a trust magnate. Later the district attorney announces a prosecution of the magnate and in an attempt to get the public official into a compromising situation Worden is killed by his own secretary. His death paves the way for the reconciliation between the two lovers, and the picture closes with the conventional happy ending.

"THE RACE"

A Five-Part Original Drama, Written by Hector Turnbull and Clinton H. Stagg, and Featuring Victor Moore and Anita King. Produced by Lasky under the Direction of George H. Melford, for Release on the Paramount Programme.

James Grayson, Sr. ..... Robert Bradbury
Jimmy Grayson, Jr. ..... Victor Moore
Andrew Van Dyke ..... William Dale
Grace Van Dyke ..... Anita King
Mrs. Jefferson ..... Mrs. Louis McCord
Mr. Anderson ..... Ernest Joy
Mechanic ..... Horace B. Carpenter

"The Race" is a thoroughly interesting picture from start to finish, one that excites interest and holds it. It is also replete with stirring thrilling action, and largely for that reason maintains the suspense to the very end. The story has been based on a good idea, but one that would have been much better had the author informed himself a trifle in regard to the penal code. Under the law gambling debts are not collectable by means of the law. Had Mr. Turnbull made his young hero commit a real crime his story would have been much more impressive. As it is he has two people exerting every endeavor to achieve the same end, each unconscious of the other's reason and then leads up to an impossible climax owing to his evident lack of legal knowledge.

George Melford has given the picture a most able production. As it deals with a transcontinental automobile race he has taken great care to provide a wide diversity of exterior locations. The various accidents brought about by the agents of the two rival manufacturers were also well worked out. The last band, however, who caused the fair young heroine to plunge off a broken bridge at racing speed, were the most complacent lot of murderers we have witnessed in a long time.

The picture presents few opportunities for acting. Victor Moore, in the leading role, is practically wasted. The movng picture public has been accustomed to seeing this delightful comedian in a picture that would at least occasionally tickle the risibles. It is a keen disappointment when one is expecting to laugh to find that there is nothing to laugh at. "The Race" is not a comedy; then why Victor Moore, one of the best comedians on the screen? Anita King, playing opposite, impressed with her ability to drive a high powered racing car over all sorts and kinds of roads. The balance of the cast handled minor parts well.

The story tells of a wealthy young idler who, after contracting a gambling debt of ten thousand dollars, is disinherited by his father, a wealthy automobile manufacturer. The son gets a job as mechanic in a garage where he meets and falls in love with Grace Van Dyke, a professional chauffeuse. Her father has stolen nine thousand dollars to procure funds to perfect an invention. The young man enters a transcontinental automobile race to provide the money to keep him out of prison on account of his gambling debt, and the girl enters as the driver for a rival company to get money to keep her father out of prison. The race is exciting throughout, with agents of the rival companies trying to cripple their opponent's car. Finally the girl is sent over a broken bridge and it is when he rescues her that the young man learns for the first time of her father's predicament. With noble self sacrifice he smashes his own car in order that she may win. Later when he is incarcerated she receives a telegram from her father apprising her that he has just received $25,000 advance royalties on his invention, so she uses her prize check of ten thousand dollars to free her lover from prison. E.

IT WAS SO GOOD IT WAS SENT TO FRANCE TO BE COLORED!
and it was produced by
EDWARD JOSÉ

THE BELOVED VAGABOND was the first American feature to be deemed worthy of being colored and it ran for a week to big audiences at New York's great theatre THE STRAND.

The man who made it is directing PATHE'S greatest serial
The
IRON CLAW

REVIEWS OF FEATURE FILMS

"THE CODE OF MARCIA GREY"

A Five-Part Original Drama Featuring Constance Collier. Produced by Morosco under the Direction of Frank Lloyd, for Release on the Paramount Programme, March 19.

Marcia Grey ..... Constance Collier
Harry Grey ..... Henry De Vere
Orlando Castle ..... Forrest Stanley
Banker Agnew ..... Herbert Standing
Crane ..... Howard Davies
Crane's Daughter ..... Helen Jerome Eddy
James Romaine ..... Frank Bonn

"The Code of Marcia Grey" is the story of a big woman and a small man placed in an elaborate and beautiful setting. It is not much of a story as stories go, but it has been given such an artistic production that it automatically becomes interesting and entertaining. Frank Lloyd deserves great credit for the artistic beauty of his settings and for the able manner in which he has staged the whole production.

Constance Collier, in the leading role, was impressive because of her humanism and her repression in the more emotional scenes. At no time did she mar a good performance by over-acting. Henry De Vere, playing opposite, carried his poltroonery a little too far in our estimation. A little repression would have greatly improved his performance. Howard Davies was good as the poor laborer ruined by the peculations of the banker, and Helen Jerome Eddy handled the minor part of Crane's daughter in a creditable manner. The photography throughout was most excellent, with some very good interiors.

The story tells of a wealthy banker who wrecks his bank and is indicted by the Federal Grand Jury. His wife sticks by him and believes in him until his poltroonery disillusions her. In the end, after several minor complications, he is killed by a mechanic who lost all his savings when the bank closed its doors, and the wife finds happiness by wedding an old lover. E.

"THE HAND OF PERIL"

A Five-act Drama by Arthur Stringer. Produced by Paragon-World Under the Direction of Maurice Tourneur. For Release March 27.

James Kestner ..... House Peters
Maura ..... June Elvidge
"Bull's Eye" Cherry ..... Doris Sawyer
Frank Lambert ..... Ray Pilcer
The Counterfeiter ..... Ralph Delmore

"The Hand of Peril" is a strong melodrama, gripping, intensive, interesting and logical throughout; traits which characterize all of Stringer's works. There is plenty of swift action, and many rough characters have been brought to the foreground.

The director has used an innovation in the way of settings by which an entire cross section of a house, with action going on at the same time in the different rooms, is photographed. There are several striking water scenes and the actions of a band of criminals along the water front has been portrayed with unusual logic and conviction.

House Peters, as James Kestner, a detective who is hot on the trial of Frank Lambert and his band of counterfeiters, acts with particular keenness. Among the band is Maura, a girl who has been stolen from her parents and educated to a life of crime. James Kestner finally gets his man single handed after a struggle. Maura is induced to give up the old life, and Kestner takes her to his home to live with him and his mother. S.

"THE SHADOW OF A DOUBT"

A Five-Part Drama Produced by the Equitable Pictures Corporation, Under the Direction of Wray Physioc.

Ned ..... Carlyle Blackwell
Alice ..... Jean Shelby
John Randolph ..... George Anderson
Ruth ..... Lillian Allen
Henry Collins ..... Frank Beamish

Touches of truly human incidents introduced by a keen sighted director and a highly efficient cast have made an interesting picture from a mediocre, conventional story which, however, has a good ending. The characters have been well drawn and they are ably portrayed. One of them, the villain, is quite unique in that instead of ending his days in prison or quick poison, he ends them with a most happy jag, and Frank Beamish brings out everything possible in this effective role. As the deep-dyed rogue who would steal his attorney's wife, Beamish is a person whom you would like to choke, but when he is unceremoniously ejected from the house and sits on the doorstep in a happily inebriated condition it is impossible not to laugh sympathetically with him. Lillian Allen does most creditably as Ruth. She puts her heart in her interpretation and is accordingly most realistic. Carlyle Blackwell, as the boy who is separated from his brother by adoption, has a role that is well suited to him. Jean Shelby and George Anderson also give effective portrayals.

The story of the brothers who are separated and meet later, one an ex-convict and the other a prosperous lawyer, only to be reunited after many vicissitudes has been logically and effectively told by the ably directed picturization. S.

"Sixteen Years Of Knowing How"

THE PROJECTION of the current Broadway Productions RAMONA and THE DUMB GIRL OF PORTICI, which is receiving such exceptional comment from the trade and press, is made possible through the use of POWER'S CAMERAGRAPH

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Selig

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William N. Selig, over a year ago, said: "There will always be a market for shorter length pictureplays and it behooves the manufacturer to keep these releases to highest standard."

Time, care and expense have been devoted to Selig pictureplays of one, two and three reels. Material improvement is the logical result.

Today, when the demand for shorter length films of *quality* is too great to be ignored, the Selig Company triples its business by right of *artistic superiority*. Superior stories, superior acting, superior direction, and superior photography mark Selig productions released through General Film Service.

"The Woman Who Did Not Care," with Eugenie Besserer and Edith Johnson, and **"Badgered,"** are numbered among Selig's superior productions. They are *pressed down and running over* with simon-pure worth!

Coming, "At Piney Ridge," A Selig Red Seal Play!

Howard Hansell, Mrs. Wilson Woodrow, Lawrence B. McGill, Anna Nilsson, Tom Moore, and Cameramen Ready to Start the "Who's Guilty" Series.

"WHO'S GUILTY" A TIMELY SERIAL

Pathe to Release the Sensational Arrow-Made Series With Strong Cast on May 8

On May 8th the Pathe Exchange will release throughout the country the first of the fourteen two-reel photo-novels which comprise Pathe's newest series, "Who's Guilty?" These photo-novels are, in every case, complete in themselves. They have no plot connection one with another, yet all are based on the one major theme of "Who's Guilty?"

Necessarily, this theme is broad and intensely human. It concerns the biggest problems that beset the American people today. It portrays those questions—domestic, sociological, political, and psychological—which enter into the lives of all Americans, and which must be answered from day to day by every individual.

"Who's Guilty?" series is produced by the Arrow Film Corporation for Pathe with due regard for the demands of the ultra-modern photoplay. Under the personal guidance of W. E. Shallenberger, president of the Arrow company, no item of plot, acting, direction, setting or other detail of successful motion picture production has been overlooked. There has been no stinting of cost—whether of money or brains—to make this series in at least one way the most remarkable succession of two-reel photoplays ever placed on the market.

Every one of the fourteen photo-novels has a plot that, under ordinary circumstances, would make an aveage five-reel feature. They are unusually diverse in plot character, too. Everyone is based on human occurrence in every-day life, but no two present the same problem. Never are the same settings used for any two of the photo-novels, nor are the actors appearing in this Pathe series permitted to wear the same clothes in one story after another.

Co-starred in the "Who's Guilty?" series are Miss Anna Q. Nilsson and Mr. Tom Moore, both of whom have long been prime favorites of American motion picture patrons. Four years ago Miss Nilsson, seen until then only in one and two-reel pictures, leaped into fame by her brilliant performance in "Shenandoah." Since then she has been starred in a great number of Kalem and Equitable features and proved one of the greatest drawing-cards of the General and World programmes. Mr. Moore comes of the talented and justly famous Moore trio; he is a brother of Owen Moore, Mary Pickford's husband, and of Matt Moore, a Universal star. Time and again Tom Moore has demonstrated his remarkable ability by writing, directing, and playing the leading role in a number of successful two and five-reel pictures.

Staging and directing these fourteen photo-novels are two of America's premier directors, Howell Hansel and Lawrence B. McGill. Mr. Hansel made a name for himself as the director of "The Million Dollar Mystery," "The Twenty Million Dollar Mystery," and a number of other Thanhouser photoplays. For several years he was the presiding genius over the Castle Square Stock Company in Boston. Later he became a drawing-card in several David Belasco productions, wherein he appeared with Miss Blanche Bates.

Lawrence B. McGill is one of the small number of directors who made good pictures in the early days of the screen play and still is a highly successful producer. Some of his many features are "Pierre of the Plains," "Arizona," and "The Greyhound," all made for All-Star; "The Sealed Valley," for Metro, and "How Molly Made Good." His latest feature success is "The Woman's Law," the Pathe-Arrow feature, in which Miss Florence Reed is starred and which has proved to be one of the real sensations of the year.

One of the most popular women writers of the day is turning each "Who's Guilty?" photo-novel into a fiction story that will appear in a large number of newspapers throughout the country simultaneously with the release of each two-reel screen play. She is Mrs. Wilson Woodrow, a relative of President Wilson, and a magazine writer of note. But Mrs. Woodrow has not confined herself merely to fictionizing the "Who's Guilty?" plays. She has supplied six of the plots herself, and those who have read her stories in *The Saturday Evening Post*, *The Cosmopolitan*, *McClure's*, *The American Magazine* and *Scribners*, will recognize the literary and dramatic flavor of her photoplays.

The actual scenarios of the "Who's Guilty?" series have been written in their entirety or else re-edited by E. A. Bingham, long the head of the Metro scenario department, and for many years editor of the Paris edition of the *New York Herald*. His newest book, "The Heart of Thunder Mountain," though published only a few weeks ago, is already one of the season's best sellers. Collaborating with Mr. Bingham on the "Who's Guilty?" scenarios is Albert S. LeVino, of the Arrow company, who dramatized "The Woman's Law" for the screen, and is the author of more than a hundred photoplays.

Distribution of the "Who's Guilty?" series is under the direct supervision of George A. Smith, serial director of Pathe Exchange, Incorporated. Prior to his present work Mr. Smith was on the staff of the *New York Journal*. He has had charge of the newspaper arrangements for the apearance of the "Who's Guilty?" series, which will be published simultaneously in

The Detroit Times, Detroit, Mich.
Providence Tribune, Providence, R. I.
Buffalo Evening News, Buffalo, N. Y.
Indianapolis Star, Indianapolis, Ind.
Altoona Tribune, Altoona, Pa.
Philadelphia North American, Philadelphia, Pa.
Pittsburgh Press, Pittsburgh, Pa.
New York Evening World, New York City.
Cincinnati Times Star, Cincinnati, Ohio.
Cleveland Plain Dealer, Cleveland, Ohio.
Dallas News, Dallas, Texas.
Los Angeles Record, Los Angeles, Calif.
San Francisco Call, San Francisco, Calif.
Atlanta Journal, Atlanta, Ga.
Chicago Herald, Chicago, Ill.
New Orleans Item, New Orleans, La.
St. Louis Times, St. Louis, Mo.
Omaha World Herald, Omaha, Nebr.
Salt Lake Tribune, Salt Lake City, Utah.
Kansas City Star, Kansas City, Mo.

The titles thus far selected for some of the photo-novels of the "Who's Guilty?" series are: "The Stroke of the Scalpel," "Sowing the Wind," "The Tight Rein," "The Tangled Web," "The Second Offense," "The Silent Shame," "The Moral Coward," and "Sold Out." The exact order in which they will apear has not yet been determined. Prior to the release of the first of the "Who's Guilty?" series the Arrow Film Corporation will have turned over to Pathe eight completed two-reel plays. The final naming and order of release of these pictures will be announced shortly.

DONATED A DAY'S PAY

Pathe's Minneapolis office, at the suggestion of Branch Manager Sampson, has contributed a day's salary to the "Actors' Fund." Every one in the office down to the office boy came in on that basis, and thereby furnished an excellent example to everyone in the trade.

"ARTIE, THE MILLIONAIRE KID,"—*a Five Part Vitagraph Blue Ribbon Feature,* picturing a typical George Ade character who is flunked out of college, and who, with the speed of Monty Brewster, and the cunning of J. D. R. steals his way into a seminary, dashes away with some dimples, and stock-markets himself into a million.—Featuring **Ernest Truex** and **Dorothy Kelly.**

"AT PINEY RIDGE,"—*a Five Part Selig Red Seal Screen Version of David K. Higgins's Greatest Stage Success.* —He plucked the mountain flower and then ground the blossom under his heel—but grim retribution comes! A remarkably fine picture with **Fritzi Brunette** as "Cindy Lane," ably supported by **Frank Clark, Al W. Filson** and **Vivian Reed.**

LEADING THE WAY

* * * * The next resolution passed unanimously. It read as follows:—**"The Motion Picture Exhibitors' League is opposed to the program system now enforced by a majority of producers and we favor a system of open booking."**

From the Moving Picture World's report of the Motion Picture Exhibitors' League Convention at Albany

Open-Booking

* * * **"The only remedy for such obviously inequitable conditions is the 'open booking' method of renting films, and the 'box office value' price system—two policies instituted by the Big Four, which combine to market every film of every manufacturer independently of every film of every other manufacturer, at a price based on the actual drawing power of each production.**

"These policies were adopted by the V. L. S. E. at its very inception. In fact, it is entirely within the bounds of conservatism to say that this company was formed for the purpose of overcoming the reactionary conditions which almost universally existed in the moving picture industry.

"The 'open booking' policy as operated by the Big Four places a penalty upon poor pictures and rewards the good ones, for each manufacturer obtains the proceeds solely from his own pictures and those can only be consistent with the merits of their output. The hope of the film industry lies in merit being the sole measure of reward.

"Until the Big Four established the 'open booking' and 'box office value' policies, films were always sold on the basis that they were of equal merit and co-ordinate drawing power, and every exhibitor was tied by a contract under which he was compelled to take the entire output of a feature distributing company, whether or not a part of it lacked merit or was unsuitable to his audience."

From an interview in The Morning Telegraph with Walter W. Irwin, General Manager, V. L. S. E.

"LOVE'S TOLL,"—*a Five Part Lubin Sovereign Play by Daniel Carson Goodman,* showing the penalty that is paid by a woman who stumbles but once on the path of life.—A strong theme handled with real art, featuring **Rosetta Brice** and **Richard Buhler.**

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN." *An Essanay Chaplin Comedy in Four Parts.*—The most wildly amusing production ever screened and one that is destined to link the name of "Carmen" forever with that of the world's wide famed mirth-maker.

V. L. S. E. Inc.

SCREEN BECKONS BRITISH BEAUTY

London Reports That Miss Ivy Close May Enter Filmland in America

MISS IVY CLOSE

THE MIRROR'S London correspondent states that Miss Ivy Close, prominent on the English stage but still more famous as a beauty, may soon become a motion picture star. Her classic beauty has made Miss Close the recipient of numerous offers from film producers and should she finally consent it seems certain that she will prove a valuable acquisition for the screen.

English newspapers very modestly proclaim Miss Close "the most beautiful woman in the world," a title awarded her as the result of the *Chicago Tribune-London Daily Mirror* contest a few years ago. In this contest, with a board of judges composed of men distinguished in the art world, Miss Close was named the winner over fifty thousand English and American contestants.

Her success on the London stage, where she is a great favorite in comedy, has proven that Miss Close also boasts histrionic ability in addition to her beauty. A few years ago she made successful appearances in a few English features, at the time when Forbes-Robertson's "Hamlet" started the fashion among British stars to "take just a little try at the cinema." The rumors reported from London now are the first to declare that Miss Close might become a permanent screen star.

Ellen Terry Falls for Films

We learn from the Ideal Film Renting Company that they have at length persuaded Miss Ellen Terry to appear on the screen. It seems that the famous actress was present at the private view of "The Second Mrs. Tanqueray," and was so impressed by the production that all her doubts vanished, and she agreed to play for the Ideal Company in a film, the name of which is as yet a profound secret.

Florence Turner in Scotland

Miss Florence Turner, who is a great favorite in the land o' cakes, is having a holiday from playing in pictures, and is in Scotland. One week will be spent in Glasgow, when Miss Turner will appear in character sketches at the Grand Theater, and the following week will be spent in visiting cinemas in the East of Scotland, including Kirkcaldy and Dunfermline, and a visit will also be paid to Hawick. While in Glasgow Miss Turner will hold a reception at the Grand Theater, on which occasion Messrs. Green's Film Service are inviting the trade to view "The Welsh Singer" and meet Miss Turner, who plays the leading role in the picture. During the "Florence Turner week" the Grand are showing "The Welsh Singer" (Green's) and "The Shepherd Lassie o' Argyle" (B. B.'s). Mr. Lever, of Messrs. Green's, is acting as guide, philosopher and friend to Miss Turner during her Scottish pilgrimage.

SALLIE FISHER AS A SHEPHERD

Sallie Fisher, famous Pillingham star has been obtained by Essanay to play the big part in "The Little Shepherd of Bargain Row," a five-act visualization of Howard McKent Barnes's novel and drama. Those who have read the book and know Sallie Fisher will readily see how exceptionally well cast she is for the part of the resourceful young business woman who has fought her way to the top from the humblest beginnings. With Miss Fisher in the piece are Richard C. Travers and John Junior.

PLAYING ONE NIGHT STANDS

EVERY town played by the same star cast—just as spirited a performance at the "water tanks" as on Broadway.

This is what the multiplying power of the camera makes possible for Frohman Amusement Corporation productions.

They are not motion pictures, in the usual sense. There is a bigger idea back of these plays. They are dramas, acted and directed as such—with the ever observant camera as audience.

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WILLIAM L. SHERRILL, President
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LINK UP WITH PARAMOUNT

Most of the best motion picture theatres in America will on April 27th and thereafter display the Paramount Animated Trademark, and will use the Trademark in newspaper advertising, on billboards, in lobbies, and in printed programs. By prominently displaying this Trademark, exhibitors make definite announcement of their belief in better pictures for the public and a better public for the pictures. They are—

LINKING UP WITH PARAMOUNT

Paramount Pictures Corporation
NEW YORK, N.Y.

ROBERT T. THORNBY
Producer---World Film Corporation
Current Release—"A WOMAN'S POWER," with Mollie King
In Preparation—"HER MATERNAL RIGHT," with Kitty Gordon
Formerly Producer of Keystone and Vitagraph Successes

FRANK POWELL
The Screen Club

GEO. FITZMAURICE
Releasing his own features through the
PATHE EXCHANGE
Current Release—NEW YORK In Preparation—BIG JIM GARRITY

DANIEL ELLIS
Resigned as Lubin's Scenario Editor, to Criticise, Revise and Market Photoplays
PENN MOTION PICTURE AGENCY
26 South 15th Street PHILADELPHIA, PA.

IN THE PICTURE STUDIOS

BURTON KING,
Metro Director.

Burton King, the new Metro director, who is known as one of the best and most capable men in the motion picture fame of to-day.

Mr. King was born in Cincinnati, Ohio, in the year 1887.

Early in his career, Mr. King was in the stock and express business. Mr. King's stage career on the road was in "Strongheart," "Graustark," and "Shogun." Mr. King also has a wonderful motion picture career, being with the Solax, Lubin, and with the N. Y. Motion Picture Corporation for one year, producing one and three-reel subjects. He was also director for Western Vitagraph, Bison, Universal, Selig, Kolb and Dill.

For the Universal, Mr. King made "Under the Crescent" series, "Chronicles of Bloom Centre" for Selig, "Glory," with Kolb and Dill. His latest successes which show his skill as a director are: "A Man and His Angel," a great success for the Equitable Company.

"Souls of Flame," the latest Popular Plays and Players' wonder play to be released under the Metro banner, with the well-known star, Clifford Bruce. Mr. King's latest picture is "The Spell of Yukon," with Edmund Breese, the noted dramatic star.

ALICE WASHBURN, recently joined the Vitagraph forces and will be seen in the Frank Daniels comedies. Miss Washburn, during her absence from the East, has been appearing in picture houses with her last Edison picture, "Martha's Rebellion," telling amusing incidents of studio life to the audience.

TOM RICKETTS has just completed for the American company, at their Santa Barbara studio, a strong feature, "The End of the Rainbow," dealing with society intrigue.

WARDA HOWARD, Essanay leading woman, is exceptionally well fitted for her part in Essanay's forthcoming feature "That Sort." The play takes her all through the European watering places including The Riviera, Monte Carlo and other famous places. Miss Howard has visited all of these places and has made a close study of the life of the habitues.

LEWIS S. STONE, who appeared with Gladys Hanson and Bryant Washburn in "The Havoc," a recent Essanay feature, will shortly take the leading part in "According to the Code," soon to be constructed by Essanay.

ERNEST MAUPIN takes one of the principal parts in "Sherlock Holmes," supporting William Gillette. As the leader of the London crooks, Mr. Maupain is thoroughly conversant with the part, having played it before on the stage in Paris.

MR. FRANK LEA SHORT, long identified with Shakespearean and college productions, will shortly join one of the large moving picture firms as director. Mr. Short is studying with, and will have the advice in artistic matters, of Mr. Arthur Berkeley Gaunt, the artist.

MISS LUCILLE LEE STEWART, Vitagraph star, of the Bay Shore studios of that company, is planning to give shortly a monster benefit in aid of the Red Cross fund, being fostered in this country by Dr. Edward Egbert, head of the American Red Cross in Russia. Dr. Egbert is a friend of Miss Stewart, whose response to his plea for help at this time, was prompt and enthusiastic.

EDGAR LEWIS and his company have begun to work on the exterior scenes of "The Toilers," a Lubin V. L. S. E. feature. This is the first moving picture company to visit Franklin, Pa., and its coming has created no end of excitement. The response to an advertisement Mr. Lewis placed in the local papers for extras would indicate that all "Franklinites" consider themselves natural-born moving picture actors.

IT is expected that the Hickson gowns worn by Anna Nilsson in Pathe's "Who's Guilty?" series will make much food for conversation among the ladies who view the film throughout the country. The well known firm of modistes has gone to the limit of their resources in making these creations for the star and they are the very last word—*le dernier cri*—of what's what in style. In each episode she appears in a new set of frocks.

"HAVE a Heart, George," was the way Pearl White, starring in Pathe's "The Iron Claw," expressed her idea of the scenarios for the serial. She was talking to George Brackett Seitz, the scenario editor, who is responsible for her "Perils," "Exploits," and her encounters with the villainous Legar.

WALTER MCNAMARA is now promising another big sociological film which will be produced at the Glendale studios of the Mirror Films, Inc. Mr. McNamara wrote and produced "The Heart of New York," and was the author of "Traffic in Souls."

HAVING served her term behind the ribbon counter for "The Saleslady," Hazel Dawn is now in the Georgia mountains filming her next Famous Players-Paramount picture, "The Feud-Girl." But after one has been a film star for some time, these sudden transitions are not in the least alarming.

HAVING enjoyed her free, bare-footed existence in "Audrey," Pauline Frederick was enthusiastic when told that she was to play a Gypsy in her next Famous Players production, "The Moment Before," which is based on Israel Zangwill's play of that name.

HARRY R. DURANT.
Famous Players Scenario Editor.

H. R. Durant, who probably knows personally more of the new authors than any other man in America, has been placed in charge of the editorial department of Famous Players. For several years before joining the Munsey staff, Mr. Durant was a well-known free lance writer for the best magazines and has close to two hundred short stories to his credit. His story in *McClure's*, "The Unknown," still remains the American prize ring classic.

While a Munsey editor Mr. Durant wrote many photoplays for the Reliance-Majestic Studios, and his contributions to the legitimate stage were, "A Man and His Mate," produced by H. B. Sire; "The Road to Power," by H. H. Frazee; "Something for Nothing," by Al H. Woods, and "O'Shea, the Rogue," by Chauncey Olcott.

Mr. Durant has also the unique distinction of being the only American author who ever had a Napoleonic play accepted for a Parisian production. His play, "L'Homme Meme" (The Man Within) won for him a coveted membership to the Society of Authors and Composers of France.

SERIAL FILMS

"THE CLEW"

The Tenth Episode of the Serial, "The Strange Case of Mary Page." Featuring Edna Mayo and Frank Walthall. Produced by Essanay.

"The Clew" is a forerunner of many exciting events. It is the most entertaining and interesting of the instalments so far. The acting and the photography is above the usual standard.

In this chapter the various tricks of politicians are exposed. The mayor is on the witness stand, and his testimony is very sensational. He recalls the time when Pollock and Langdon were rival candidates for Congress. The audience is in sympathy with Langdon, and are bored by Pollock's dramatic address. Therefore, he tries another means to win his cause. The mayor exposes Pollock's endeavor to bribe Langdon and the attempt to ruin his reputation by means of a photograph of Langdon in company with a woman of doubtful reputation.

This photograph reaches Mary Page, and while trying to warn Langdon, she is captured and held by the enemy. However, she manages to telephone to Langdon and a daring rescue is made. Langdon's detective has made an important discovery. He overhears members of the gang telling what trouble they had with Pollock the night before the murder, and that Mary Page is not guilty. S.

"ROMANCE AND RIOT"

A Single-Reel Sis Hopkins Comedy Produced by Kalem for Release April 14.

There is a little romance and plenty of riot in this picture and, of course, "Sis Hopkins" participates in both to the great amusement of an audience. Assisting her in love and trouble are the chief of police, Henry Murdock, and the police force, Frank Minzey. Sis falls in love with the force, and later with the chief, who has arrested one member-to-be of the family. After an exciting chase Sis captures a burglar in her employe's home, and later pays the fine of the young man, who is in prison. The chase for the burglar is a round of hilarious excitement and will mage everybody laugh. Sis's prevention of the elopement and her first meeting with the burglar are also ludicrous. All through the picture there is plenty of fast action, and the director, Robert Ellis, has handled all his situations most effectively. S.

"I WILL REPAY"

Three-Reel Drama Produced by Essanay Released March 25.

This is a gruesome but interesting play. An air of mystery surrounds the story, and there are a number of effective scenes. The story is gripping and intensive and the element of suspense is well managed. The weakness in the play lies in the fact that, while the interest is aroused, it is not satisfied.

John Junior, as Ralph, has a role calling for more dramatic force than his recent previous parts, and he handles it capably. Marguerite Clayton gives an excellent portrayal of the girl, and Edward Arnold is well cast as the uncle.

The story begins with a scene between two brothers, and we learn that there is a taint of insanity from the mother's side. There is one room in the house that this boy is not allowed to enter. The story then follows with the return of the son, now a grown man, from college, at the death of his father. Complications arise when the young man wins the love of Virginia Harding, whom the uncle also loves. The uncle has in his possession a journal which explains that there is a taint in the boy's heredity. He yields to the temptation and gives the boy the book. However, he tears a page out which, we are lead to believe, changes the whole meaning.

When the boy learns the truth he leaves for the woods and waits to become insane. He does not leave any message for Virginia. The uncle later repents and tells the girl of his whereabouts. She and her mother go and save him from becoming insane through his own fears. The uncle meets his punishment when he goes to the fatal room and is locked in his cell. S.

FEATURE FILMS

"THE TWO EDGED SWORD"

A Five-Part Drama, Written by E. V. Brewster and L. C. Russell, and Featuring Edith Storey. Produced by the Vitagraph Company under the Direction of George D. Baker, for Release on the V. L. S. E. Programme March 27.

Mary Brooks	Edith Storey
Jed Brooks	Evart Overton
Dorothy Allen	Josephine Earle
Gordon Allen	Robert Gaillard
Farmer Brooks	Logan Paul
Evelyn Langdon	Marion Beny
Mrs. Brooks	Mrs. Nellie Anderson

Were this picture condensed to three reels it would be a much better offering. As it is it drags an inevitable conclusion out over two thousand feet. It has been built on a good strong theme and for the first three reels handled in a strong, capable manner. After that there is a sudden lessening of the tension, and the interest very perceptibly lags.

Edith Storey, in the leading role, gives a most creditable performance, but as she is forced to impersonate a character that inspires little or no sympathy her work does not appear as impressive or as attractive as in some of her other pictures. Evart Overton does a good bit as a bashful, innocent young countryman, and Josephine Earle pleases as a frivolous young coquette. The picture was well staged and ably directed.

Mary Brooks, the daughter of a prosperous farmer, idolizes her brother Jed. Dorothy Allen, the coquettish wife of a successful novelist, visits the Brooks farm for a vacation and merely for the purpose of amusement wakes the dormant and virgin heart of Jed. When he finds that she is married he cannot recover from the blow and commits suicide. Mary swears to be revenged. Several years later, during which time she has studied industriously, she obtains a position as Allen's secretary and immediately starts to arouse the jealousy of his wife. She obtains her revenge but finds that it is a two-handed sword, for in making Allen's wife jealous she loses her own heart to the novelist. The picture reaches a climax at Jed's grave when Dorothy discovers for the first time that she was the direct cause of his death. Allen and his wife depart to carry on a loveless life together and Mary is left crying her heart out on the flower covered sod. E.

"MY PARTNER"

A Five-Part Mutual Masterpicture, De Luxe Edition, Adapted from the Famous Play of the Same Name by Bartley Campbell. Featuring Burr McIntosh. Released March 20.

Joe Saunders	Burr McIntosh
Mary Brandon	Mary Mantell
Mathew Brandon	James Ryan
Grace Brandon	Mary Edith Ellis
Ned Singleton	Curtis Cooksy
Josiah Scraggs	Goldwin Paton
Wing Lee	John Leech

"My Partner" was famed as a stage melodrama, and as such it is transmitted to the screen. Even though it be melodrama somewhat inclined to the sensational, it gives fine opportunity for some excellent acting and for the introduction of most beautiful settings. The atmosphere of the West forty years ago, when Joe Saunders took Ned Singleton as his partner and was afterwards accused of his murder, is accurately picturized in every detail. Burr McIntosh, as Joe Saunders, portrays his part with impressiveness, and in the court room scenes he displays some fine emotional acting. Curtis Cooksy measures up to the part of Ned Singleton quite well, and Mary Mantell and Marie Ellis are pleasing in their respective roles.

The settings amidst the pines and mountains of the Siskiyou are impressively beautiful, and it is a pity that we are unable to comment upon their photography, as the projection was very poor. The plot is strong and its details are fairly good. It readily lends itself to picturization.

Joe Saunders loved Mary Brandon, a sweet girl of nineteen. Mary returned his love in her simple way until one day Ned Singleton, a stranger, came to town. One day Ned, who became Joe's partner, fell from a cliff when on a prospecting expedition, and was found by Joe and Mary, who nursed him back to health. One night after a party given in Mary's honor Joe followed her to the woods and told her of his great love for her, but she admitted her love for Ned. She left him in order to keep her tryst with Ned, whom she met and begged to marry her at once as he had promised. In the meantime, Scraggs, the villain, bent upon stirring up trouble, accused Mary of being Joe's mistress. Ned jumped at his throat, and in the ensuing fight he was killed. Scraggs ran to the village and accused Joe of the murder. Joe was acquitted and he married Mary because of his love for her and to save her name. S.

THOMAS H. INCE

Announces

THAT HIS CINEMA SPECTACLE
BY C. GARDINER SULLIVAN

CIVILIZATION

WILL BE PRESENTED FOR THE FIRST TIME ANYWHERE AT THE
MAJESTIC THEATRE, LOS ANGELES
MONDAY NIGHT, APRIL 17

CIVILIZATION

WILL BE IN TEN REELS

It is the most astounding and daring production ever known since the beginning of Cinematography and the theatre. Thousands of actors were engaged in the making of CIVILIZATION. One hundred and ninety thousand feet of film were taken to secure ten thousand feet for the final screen display.

Immediately after the Los Angeles production CIVILIZATION **will be presented in New York** at an important Broadway theatre to be announced later.

MR. INCE desires to give credit to the following assistants for their aid in the production of CIVILIZATION: RAYMOND B. WEST, Jay Hunt, Reginald Barker, Irvin Willat, J. Parker Read, Walter Edwards, and David M. Hartford.

A special orchestra of thirty-five will interpret the incidental music by Victor L. Shertzinger.

NEW INCORPORATIONS

Advertising Films Corporation, New York city. General film exchange and advertising. Capital, $10,000. Directors: H. A. Beals, A. J. Coleman, M. F. Coleman, 415 West 118th Street, New York city.

Max Spiegel's Enterprises, Inc., New York city. Theater proprietors and managers. Capital, $50,000. Max Spiegel, Edward Spiegel, Thomas H. McMahon, Strand Theater Building, New York city.

The Balboa Amusement Producing Company, of California, having a capital of $500,000, has been granted a charter by the Secretary of State to conduct the business of play brokers and producers in New York State. Herrmann H. Holde, of 1600 Broadway, New York city, is the company's representative.

The Monmouth Film Corporation, of New Jersey, has been authorized to engage in the business of motion picture producers and exhibitors in this State. The concern is capitalized at $2,500,000. Horace S. Gould, 37 Wall Street, New York city, is designated as representative.

HERRICK.

COLONEL BRADY WRITES NOVEL

Colonel Jasper Ewing Brady, recently appointed manager of the Vitagraph scenario department, has written a novel entitled "The Pharisee," which Small, Maynard and Company, of Boston, will publish in book form.

Speaking as one exhibitor to another:

"We never hide the Lasky name because it spells

M-O-N-E-Y

—Kinema Theatre, Fresno, Calif.

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EDWARD JOSE
Now Producing
"THE IRON CLAW"
Pathé Release.

ADELE LANE
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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Apr. 3	Pallas	Heart of Paula	Lenore Ulrich
Apr. 6	Lasky	The Race	Victor Moore and Anita King
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	The Love Mask	Wallace Reid and Cleo Ridgely
Apr. 17	Famous	The Eternal Grind	Mary Pickford
Apr. 20	Famous	The Innocent Lie	Valentine Grant.
Apr. 24	Lasky	The Heart of Nora Flynn	Marie Doro
Apr. 27	Famous	The Moment Before	Pauline Frederick
May 1.	Pallas	David Garrick	Dustin Farnum
May 4	Famous	The Red Widow	John Barrymore
May 8	Lasky	Maria Rosa	Geraldine Farrar
May 11	Lasky	Alien Souls	Sessue Hayakawa
May 15	Famous	The Trust	Hazel Dawn
May 18	Morosco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet

V-L-S-E, INC.

Mar. 20	Vitagraph	The Supreme Temptation	Antonio Moreno, Dorothy Kelly, Evart Overton
Mar. 20	Selig	The Ne'er-Do-Well	Kathlyn Williams and Wheeler Oakman
Mar. 20	Essanay	The Havoc	Gladys Hanson, Charles Dalton, Bryant Washburn
Mar. 20	Lubin	Dollars and the Woman	Ethel Clayton and Tom Moore
Mar. 27	Vitagraph	The Two Edged Sword	Edith Storey, Evart Overton
Apr. 3	Selig	The Cycle of Fate	Bessie Eyton, Edith Johnson, and Wheeler Oakman
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolf
Apr. 10	Lubin	The Flames of Johannis	Nance O'Neil
Apr. 10	Vitagraph	Salvation Joan	Edna May
Apr. 17	Vitagraph	Artie, the Millionaire Kid	Dorothy Kelly, Ernest Truex
Apr. 24	Vitagraph	The Law Decides	Donald Hall, Dorothy Kelly, Harry Morey, Louise Baudet, Bobby Connelly.
May 1	Selig	At Piney Ridge	Frital Brunette
May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler

EQUITABLE RELEASES.

Mar. 20	Brady	To Him That Hath	Robert Warwick
Mar. 20	Equitable	Passers By	Charles Cherry
Mar. 20	Paragon	The Hand of Peril	House Peters
Mar. 27	Equitable	The Struggle	Frank Sheridan
Apr. 3	Shubert	Velma	Robert Warwick and Frances Nelson
Apr. 3	Equitable	Her God	Gail Kane
Apr. 10	Paragon	The Feast of Life	Clara Kimball Young
Apr. 10	Equitable	The Chain Invisible	Bruce McRae
Apr. 17	Shubert	The Social Highwayman	Edwin August

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis

PATHE REGULAR RELEASES.

Apr. 8 The Girl Who Won.
Apr. 15 The Girl That Didn't Matter.

METRO PICTURES CORPORATION.

Mar. 20 The Wall Between. Francis X. Bushman.
Mar. 27 Her Great Price. Mabel Taliaferro.
Apr. 3 The Kiss of Hate. Ethel Barrymore.
Apr. 10 The Half Million Bribe. Hamilton Revelle.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Mar. 19 The Yaqui. Herbert Bosworth.
Mar. 26 The Flirt. Marie Walcamp.
Apr. 2 Tangled Hearts. Louise Lovely.
Apr. 10 John Needhams Double. Tyrone Power.
Apr. 17 The Great Problem. Violet Mersereau.
Apr. 24 The Gay Lord Waring. J. Warren Kerrigan.

FOX FILM CORPORATION.

Mar. 20 The Bondman
Mar. 27 A Wife's Sacrifice
Apr. 3 Blue Blood and Red
Apr. 10 Slander
Apr. 17 A Modern Thelma
Apr. 24 A Man of Sorrow

TRIANGLE FILM CORPORATION.

Mar. 12 (Keystone) The Village Vampire. Fred Mace.
Mar. 19 (Fine Arts) Martha's Vindication. Norma Talmadge and Tully Marshall.
Mar. 19 (Keystone) Gypsy Joe. Joe Jackson.
Mar. 19 (Ince) The Moral Fabric. Frank Mills.
Mar. 26 (Fine Arts) Hoodoo Ann. Mae Marsh and Robert Harron.
Mar. 26 (Ince) The Raiders. H. B. Warner.

V. L. S. E. 1 REEL RELEASES.

VITAGRAPH FRANK DANIELS COMEDIES.

Mar. 20 Mr. Jack Trifles
Mar. 27 Mr. Jack Inspects Paris
Apr. 3 Mr. Jack, a Doctor by Proxy
Apr. 10 Mr. Jack's Hat and the Cat
Apr. 17 Mr. Jack's Artistic Sense
Apr. 24 Mr. Jack Goes into Business

GENERAL FILM RELEASES

Monday, April 17.

(Bio. Reissue) A Cry for Help. Dr.
(Ess.) The Strange Case of Mary Page, No. 13. 2 R. Dr.
(Kalem) A War of Wits. No. 4 of the "Social Pirates." 2 R. Dr.
(Selig) The Three Wise Men. 3 R. Dr.
(Selig) Selig-Tribune, No. 31, 1916. Top.
(Vita.) Life and Training in the U. S. N. Edu.

Tuesday, April 18.

(Ess.) The Elder Brother. 2 R. Dr. Reissue.
(Kalem) Ham and Preparedness. Com.

Wednesday, April 19.

(Bio.) The Larrimore Case. 3 R. Dr.
(Ess.) Caninated Nooz Pictorial, No. 9. Cartoon.
(Ess.) A Scenic subject on the same reel.
(Kalem) Their Taking Ways. Com.

Thursday, April 20.

(Selig) Selig-Tribune, No. 32, 1916. Top.
(Vim) All for a Girl. Com.

Friday, April 21.

(Kalem) A Double Barreled Courtship. Com.
(Knickerbocker Star Feature) The Spell of the Knife. 3 R. Dr.
(Vim) Hired and Fired. Com.
(Vita.) His Lucky Day. Com.

Saturday, April 22.

(Ess.) Her Naked Soul. 3 R. Dr.
(Kalem) The Governor's Special of the "Hazards of Helen" Railroad Series. Dr.
(Selig) Too Many Chefs. Com.
(Vita.) A Caliph of the New Bagdad. 3 R. Com.-Dr.

UNIVERSAL FILM RELEASES

Sunday, April 16.

(L-Ko) The Doubles Trouble. 2 R. Com.
(Rex) The Sam Reality. Dr.

Monday, April 17.

(Nestor) His Neighbor's Wife. Com.
(Red Feather Photo) Her Bitter Cup. 5 R. Dr.
(Universal) Graft. "Photo Badger Game." 2 R. Dr.

Tuesday, April 18.

(Gold Seal) The Best Man's Bride. 2 R. Dr.
(Imp) Love Laughs at Dyspepsia. Com.

Wednesday, April 19.

(Animated Weekly) No. 6. Top.
(L-Ko) A Meeting for a Cheating. Com.
(Victor) Royal Love. 3 R. Dr.

Thursday, April 20.

(Big U) Oh! What a Whopper. 3 R. Com.
(Laemmle) The Gambler. Dr.
(Powers) The Toyland Villain. Novelty.
(Powers) An Educational subject on the same reel.

Friday, April 21.

(Imp) The Haunted Bell. 2 R. Dr.
(Nestor) Eddie's Night Out. Com.
(Victor) A Strange Confession. Dr.

Saturday, April 22.

(Bison) The Passing of Hell's Crown. 2 R. Dr.
(Joker) Just Yet But Not Quite. Com.

MUTUAL FILM RELEASES

Sunday, April 16.

(Beauty) The Improbable Yarn of McQuirk. Com.
(Vogue) A Mix-Up in Photos. Com.

Monday, April 17.

(Amer.) His Masterpiece. 2 R. Dr.
(Falstaff) The Sailor's Smiling Spirit. Com.
(De Luxe) Feathertop. Gaumont. 5 R. Dr.

Tuesday, April 18.

(Than.) The Girl from Chicago. 2 R. Dr.
(Vogue) Counterfeit Love. Com.

Wednesday, April 19.

(Beauty) Number, Please? Com.
(Gaumont) See America First. Scenic.
(Gaumont) Kartoon Komics.
(Mutual Weekly) Top.

Thursday, April 20.

(De Luxe) Master Shakespeare, Strolling Player. Than. 5 R. Dr.
(Than.) A Man's Sins. 3 R. Dr.

Friday, April 21.

(Cub) The Conquering Hero. Com.

Saturday, April 22.

(Amer.) Realization. 3 R. Dr.
(Falstaff) Simple Simon's Schooling. Com.

PATHE EXCHANGE

Week of April 17.

(Pathe) The Iron Claw, No. 8. Dr.
(Pathe) The Ghost Man.
(Pathe) News No. 32. Top.
(Pathe) News No. 33. Top.
(U. B. P.) Big Jim Garrity. Dr.
(Starlight) Lady Killers. Com.
(Pathe) Siberia, the Vast Unknown. No. Scenic.
(Pathe) Glimpses of San Francisco. Scenic. (Pict. America.)

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Captain Leslie T. Peacocke, the well-known editor and author, recently joined the California Motion Picture Corporation. He writes an interesting communication from the Pacific Coast: "I am sorry that in my position here that I am unable to prove of any material benefit to our friends, the free-lance writers; but this company is only producing seven-reel adaptations from well-known stage plays and published books by the most prominent authors, and they have already contracted for enough material to keep our Producing Director busy for many months to come. However, a number of so-called 'Feature Companies' are about to abandon long reel subjects in favor of the one and two-reelers, and what you and I have predicted is about to come to pass, at last. Strong two-reel dramas and one-reel comedies (not slap-stick, the day of slap-stick is past, as are the old-time chases) are going to keep the film business intact as of yore. Features will be longer but they will have to be features *in reality*, and not in name only—*not* one or two-reel subjects padded out to five reels. You and I have long predicted this, and now that many exploiters of so-called features have lost millions of other peoples' money, the same, wise producers will come into their own; and the long-waiting free-lance writers will emerge from their shells and reap the harvest they so richly deserve." And Captain Peacocke's words are worthy of serious consideration. We have always had firm and abiding faith in one and two-reel picture plays of merit. For a time, it is true, they were somewhat supplanted in popularity by the five-reel production, but shorter length productions are again coming into their own. The demands for these shorter length picture-plays is increasing on the part of the manufacturers. The demand was always strong on the part of the photoplay public.

Urges Co-operation

August Vogt, a well-known writer of photoplays, has it all "doped out." Here is his remedy for existing ills: "There should be better co-operation between the film manufacturer and the free-lance writer than there is at present. New talent, when discovered, should be encouraged by proper advice, while hopeless writers should be frankly informed—and discouraged. I know of no better plan to do this than the following: All the responsible film manufacturers in the country should combine and establish a National Play—Reading Department, in some city agreed upon, to which all the free-lance scenarios must be addressed. Every company who is a member, have their own play readers—none of them should be staff writers—and receives a number. For example: There are say twenty companies who are members, and who are in the market for scripts. Their numbers should run from one to twenty. If a script comes in addressed in care of a certain company that company reads and passes on it first. If they accept it, well and good. They will settle directly with the author. Should the play readers have no authority to buy the manuscript, but think it of sufficient merit to submit to their company, a record is made—after which they can send it to their company for approval. If rejected, it must be returned to the department, when it is handed to the company, which is number one on that day. If rejected by them it goes to number two and so on. If all, up to number twenty reject it, it is returned to the writer as not available. Every working day the numbers are changed. The company which has number twenty, the last number, will be number one to-morrow. As the scenario passes from one reader to another, a blank sheet of paper is sent with it, on which each reader makes a notation as to the defects and merits of the scenario. On the end of the line, these remarks are condensed to a two-sentence criticism to aid the author to correct mistakes while revising. By using this plan, the manufacturers could examine and select from all the scenarios submitted and instead of having to pay postage on his script twenty times going and twenty times coming, the author would only pay for one round trip. Twenty, or we may say practically all the responsible film concerns in this country could read all the scripts at the same time it takes now for one to read them. It would give the author an opportunity to revise the script before it is out of date. It would serve to discourage the hopeless writers. It would prevent many good scripts from falling into the hands of the "wild cat" companies. It would aid in discovering talent in writers. It would be but a trifling extra expense to the manufacturer compared with the benefit and would bring them nearer the author for their mutual advantage. In the motion picture business as in any other business, 'union means strength.'" Next!

Matlack Wonders

From the "Smoked City" comes word that Edward W. Matlack, the author of gripping film dramas of railroad life, etc., is still alive and taking notice. He writes: "As far as I know, outside of the Chicago club, our collection of photoplay writers is the only one meeting regularly twice each month and discussing matters pertaining to the picture game. We have about a dozen members most of whom having made sales. Last night one of the crowd kicked in with the news that he had landed a check, his second, which is quite encouraging these weak, piping times of 'written and directed by ?????.' Of late, I have wondered if the poor director is not greatly overburdened in this respect. It would seem rather an idle pastime to maintain a scenario department in view of the fact that in so many quarters, if one can really rely on the dope, the task of supplying the story appears to be a part of the directorial office curriculum—and, er might it not in a measure account for the monotonous sameness so noticeable in certain offerings? To my way of thinking, the next few months will mark somewhat of an upheaval all along the line—and unless I miss the target by a couple of miles there will be a falling off in production, and we will get some better pictures in one and two reels. With a few exceptions, it would seem that many, many, of the four, five, and six-reel 'features' of to-day could have been much better displayed in a couple of thousand feet. It takes a whale of a story to hold attention for five reels—and the whale is a retiring quadruped, a bit difficult to trap, if I remember my arithmetic correctly. No one seems to be buying much in the East right now." And Mr. Matlack is perfectly correct on the revival of the picture plays of shorter length. We are also glad to note that the Pittsburgh writers are dwelling together in amity. It's a good scheme these photoplay conferences.

Clean Stuff

"Cleanliness is next to godliness" truthfully remarked William N. Selig in a recent interview in which he discussed motion pictures productions from an educational standpoint. He made some pertinent remarks, too, anent those "daring" photoplay plots which, according to mistaken belief are somewhat popular. Mr. Selig asserted that picture plays of uncleanliness were a menace to the motion picture art. Never was a greater truth spoken. The risque stuff, the action quoting from the statement of a director "that puts one over on the Censors," encourages the reformers, keeps antagonism to the movies rife, and lowers the standard. When writing picture play plots see that they are clean and wholesome plots. Very few manufacturers will consider the other kind and those who do are figuratively speaking, killing the goose that laid the golden egg.

Too Much Titling

"Good, skilful and helpful titling is rarely ever seen on the animated screen to-day," remarks the editorial writer of "The Weekly Movie Record." While we would not uphold such a sweeping assertion we do think that good, skilful and helpful screen titles are in a minority. "I have no idea," says a writer, "into whose hands titling is entrusted by the various producers, but it is clear not only to the bad and fault-finding critic, but to the plainest man, woman and child in the audience that there is something wrong with the titles. Some of the very best of the producers are most remiss and negligent in this vital matter. The worst faults of the sub-title writers are their wordiness. Time and time again the film is heavy with their verbosity. Sometimes, the ever-ready Censors are to blame, it is true. They cut out vital action and that action must be covered by a sub-title. But the wordiness persists in many film productions not so maltreated. The idea of a sub-title is to improve and make clearer a picture, not to inject the egotism of some writer. By egotism we mean the sub-title writer who persists in slinging fine language. "And the Sun Rose in the East and It Was Morn" sounds real pretty and perhaps delights the author of the title when it appears on the screen. But if there are light effects showing Old Sol or if it is hoped to cover the lapse of time expeditiously and clearly, the word "Morning" would serve better. The egotistical writer is the one who likes to read his own stuff; he believes his word paintings are grand; he does not seek for true atmosphere for brevity or clearness in his sub-titling, he only wishes to gratify his vanity. "That sounds pretty," was the remark of one lady to another after a sub-title was flashed in a feature production. Then they entered into an argument over the proper use of an adverb in the sentence and in so doing lost the atmosphere and the thread of the film play. The play's the thing, not the sub-titles. These should only seek to improve the action, not outshine it.

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Actors—Actresses

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On May 15 motion picture exhibitors all over the United States have signified their intention of contributing a portion of their day's receipts to the

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